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TALKS IN MY STUDIO

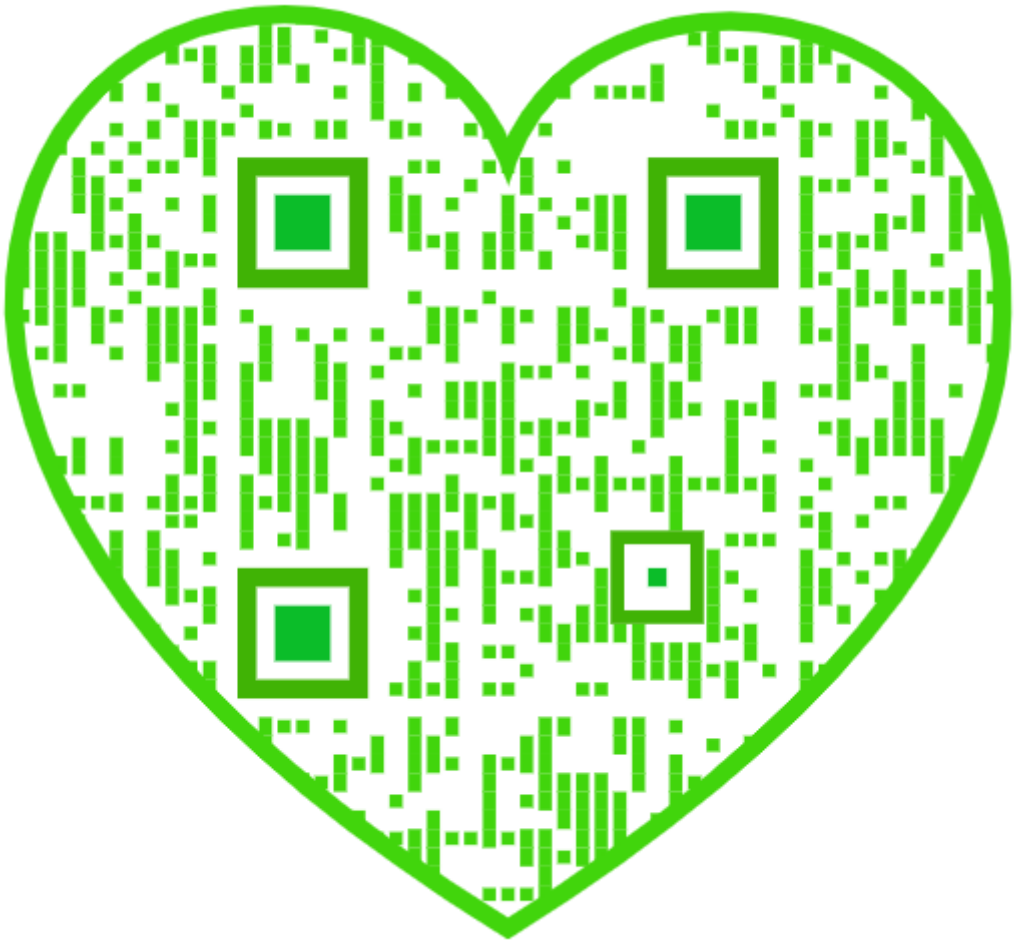
The Art of Seeing
Facts and Fancies About Art
Pictures

TOGETHER WITH

A PLAIN GUIDE TO SKETCHING FROM NATURE IN WATER COLOR

By J. IVEY

THE WHITAKER & RAY CO.
SAN FRANCISCO



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A PLAIN GUIDE TO WATER-COLOR PAINTING AND SKETCHING FROM NATURE

BY

JOHN IVEY

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THE AUTHOR

MONTEREY, CALIFORNIA
January 1, 1903

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GENERAL

PREFACE.

THIS little volume is intended to replace the author's *Plain Guide to Landscape-Painting in Water-Colors, With Helpful Hints for Viewing Nature and Art*, which met with a flattering reception, and is exhausted. In the original preface to the "Guide" the author said:—

"The author of this 'Guide' to a most fascinating art justifies its publication on the modest ground of its simplicity. It is compiled with the endeavor to impart to the amateur the fundamental knowledge which is necessary to enable him to become a master, and to help all lovers of nature to discern her subtlest beauties and her most secret revelations, in order that they may be qualified to estimate the excellencies and faults of landscape pictures. Its limits and scope preclude the possibility of including instruction in drawing, and its omission must not be held to imply that we do not appreciate the importance of drawing and design.

"Experience has taught us, however, that the study and practice of color frequently serve to awaken an interest in Art, which the drier study of drawing would not, and they certainly help a student to select that branch or form of Art for which he is best fitted. Moreover, the charm of color encourages the beginner to more frequent practice of drawing from nature than he would otherwise do, while concurrently with the practice he will use one of the many admirable handbooks on Perspective, to acquaint himself with its rules, and it must be admitted that it is only by *practice* that the facility of drawing can be acquired.

"Since water-color has asserted itself in the hands of many of the world's great modern masters as the best medium of interpreting the tenderest and most charming passages of atmospheric effects, and, moreover, has been

proved to be absolutely permanent in character, there is naturally a rapidly increasing interest exhibited toward it on the part of all lovers of pictures and of wealthy collectors, and the author would humbly hope that this little handbook may contribute, in some measure, to the development of an art which is particularly adapted to transcribe and repeat atmospheric glories of the 'Golden West.'"

To the instruction intended for beginners is now prefixed the substance of some lectures delivered before the Chautauqua assemblies of the Pacific Coast, and other literary associations, as well as some talks in my studio, which generally were suggested by the eager inquiries of pupils. J. I.

MONTEREY, CALIFORNIA,
January, 1903.

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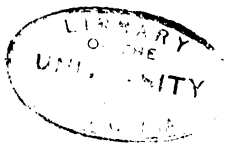
PART I

TALKS IN MY STUDIO

PART I.

TALKS IN MY STUDIO.



CHAPTER I.

THE ART OF SEEING.

THE study of Nature and Art is so full of pure and unalloyed enjoyment, so wrapped about and intertwined with what is most enchanting to the eye and heart of man, — touching by mystic charm of light and form and color the higher sentiments, — that it must at least be *interesting* to all; but it is my endeavor here to make it as practical as possible, so that those who may desire to tread in the pathway, and to listen to the message of the Great Spirit of Beauty in the world, may be helped in their devotion and encouraged in their practice.

There are few places on God's earth where the art of seeing can be better fostered than in California.

It is not alone in the transcendent sublimity of her mountains, climaxed in the snowy summits of the Sierras, surrounding the awe-inspiring grandeur of the Yosemite, where rainbows are multiplied, and the eternal voice of many waters from falls and cataracts speaks out the message of indescribable sublimity, nor in her cultivated valleys, where orange blossoms fill the soft atmosphere with their seductive perfume, and the rampant glory of her roses, and almost every other flower that blooms on this fair earth; 'tis not alone in these extremes of her favored grandeur and beauty that one is transfixed with admiration and delight, but in her more commonplace garb and environments. The sunshine and soil, the ozone and the zephyrs gently borne from the measureless sea which kisses her coast, make life one continuous pleasure; and those provided with means of

modest dimensions — the poet and painter, the preacher and toiler — may almost everywhere find their highest ideals, — to some, presenting visions of poetic fancy, and to others, of practical, unexampled plenty.

It is interesting to note the rapid development, in these Far Western homes, of those things which mark the highest standard of culture and refinement in the older cities of the East and in Europe. In no country and in no age of the world's history has there ever been exhibited such a quick cultivation of literature, music, and art among new and mixed and busy colonists as this state of California reveals, and it should be its happiest and most delightful feature, that with the natural haste to grow rich its people should laudably desire to surround themselves in their homes with the beautiful and artistic, without which riches are valueless indeed.

Now, there is nothing which so surely indicates the measure of a people's advancement in the more cultivated phases of civilization and refinement as the home, just as there is nothing which yields so much pleasure and actual enjoyment to its possessor.

The home in which books, pictures, and music are considered the most essential embellishments must necessarily hold in closer affection, and foster in nobler instincts, the growing sons and daughters of the household, than the home whose glory is only decorative tinsel and showy furniture. There are homes in every Western city, of course, in which such things are found, but it must be confessed they are much rarer than the size and condition of our cities warrant one to expect, and in multitudes of cases the lavish expenditure exhibited in the showy decorations of mantels, carpets, upholstery, etc., is a bitter rebuke to their owners for the total absence of literature and pictures. Such a house is like a pretty idiot. It is not, however, the writer's intention to discuss the matters of artistic decoration and intellectual appointments of a home, but rather to di-

rect attention to some of the silent revelations of beauty which are so constantly before us, and which are so eminently qualified to educate a discerning mind into just and enjoyable judgment and appreciation of things beautiful both in nature and art.

There is nothing so conducive to true judgment in matters of pictorial art as the practice of watching the phases and moods of nature, whether of atmosphere upon the landscape, or of passion upon the human face and figure. An eye trained to such watchfulness will soon discover both the meaning and the faults of pictures which the ordinary beholder of nature's surface will be unable to discern, and will revel in enjoyments to which the other is necessarily a stranger.

Let me recall to your mind's eye a very common effect in this country, after the rains, when the parched brown of the foothills responds to the magic touch of the raindrops in a burst of rapturous color. If you have not stood exactly where I will take you for a moment, you have stood before similar effects many times each winter.

A few days after my arrival in Los Angeles in November, 1887, and just as soon as I was miraculously delivered from the tender mercies of a host of Philistines, called real-estate men, I found myself, one Sunday morning, strolling cityward on Washington Street, far out beyond the Rosedale Cemetery. It was after the first rains, and I felt full of the delicious vitality and charm which the first rains give.

Sauntering off the road to peruse an interesting announcement which offered a big bargain to the first man who came quick enough with a deposit, I came to the edge of a pool, a lodgment of the rain in a hollow, a pool just sixteen yards across, and in it, or upon it, was a vision of loveliness that I shall never forget. I have lingered by the silvery mirrors of other lands, and have haunted the richest bits of dear old England's lakes and

streams,—the inspiration of poets and the paradise of artists,—but, except on one occasion, when, riding past the garden of the poet Wordsworth, I saw the glory of a most perfect reflex in Rydal Water, I had never seen anything surpassing this. Such a vision of pure and tender color in water, with such perfect definition of detail, it is impossible to describe, and until you take an opportunity of looking into that or a similar pool, with your face cityward, you cannot realize the enchantment.

At my feet was the ethereal blue of a rapturous sky, and against it was the spotless snow of Old Baldy's crown, glistening under the sheen of the water like a celestial thing. The pearly gray shadows of the monarch beneath it came out with the sharpness and clearness of a touch of a pencil, while all the great range from Garvanza to Rialto was as clear and defined as the stones in the foreground. The city came next, its turrets and towers clear-cut against the gray of the mountains; its red-painted roofs and the interspersed foliage looking as bright as the blush of a maiden. Then, fringing the face of the city, were line upon line of pepper and tall eucalyptus, interspersed with the gables, and chimneys, and windmills which stretch 'twixt Washington Gardens and Rosedale; then, sombody's tomb, glistening white in the sunlight, surrounded by others less pompous, and at the far edge of the mirror, the tender, sweet shoots of new herbage and grasses reflected their modest new beauty, and when I looked up, and glanced at the vision reflected, I fell into wondrous amazement, and knew not which most to admire,—the substance, or only the shadow.

The undefined and inexpressible thrill of the artist as he looks out upon the rolling foothills in their vernal beauty, or upon the mountains melting in the golden glory of our common sunsets, is as much *above* the pleasure of the millionaire as he counts his gold as is the reality of the rippling laughter of your little child at

play to the forced guffaw of a salaried clown. It is a pleasure which sweetens life in poverty, lightens life in care; and although art is not religion, nor a substitute for religion, yet it is religion's noblest and most spiritual handmaid, inasmuch as she interprets to multitudes of men who are too blind to see, or too indifferent, the wonderful revelations of sea, and sky, and land; catching the sweet whisperings of the tender leaflets, and the music of the sea-wave on the beach; translating the awful splendor of the sky at eventide, when piled-up clouds rise above the mountain tops,—both cloud and mountain capped and fringed with the radiance of tinted light,—or when, in the lower sky, great plains of molten silver seem to tremble in dazzling brilliancy, until the flashing, throbbing, twinkling rose, and purple, and amethyst are blended into the pearly grays and tender sea-greens of the sun's final whispered "good night."

And even the solemn pleasures of the night season she interprets, when day-dreams of imaginary wrong are dispelled by the host of stars which in their silent twinklings remind us of the hope in the sublime allegory, "As one star differeth from another star in glory."

It is my humble, delightful province to sit always at the feet of the Great Master in the world's landscape-studio, and my duty here is to reveal something of the glory and the teaching of *that* phase of beauty alone. Do not think that I place this branch of art *above* all others, or that I insufficiently esteem the rest. One artist will linger most about the modest lilies of the field, and make them repeat the sweetest message of the universe, "Consider the lilies," etc.; another will translate the charm of a pretty waking child at sunrise, and posing the little one before a world, will repeat again the everlasting utterance, "For of such is the kingdom"; while another must needs look out upon the general face of nature, remembering that first grand verdict, He "saw that it was good." So each in his special sphere shall be

opening blind eyes, touching silent chords, and leading the multitude into the inner courts of the great temple of beauty.

I deem it advisable at once to define what Landscape Art really is,—that is, what the art of landscape-painting really means,—and some readers may be unprepared to hear that it is not a mere reproduction of a given area of the surface of nature; it is *not* merely a copy of a given scene or view, however faithfully and truly it may be reproduced; if it were *that* only, it could not claim superiority over the mechanical art of the photographer. It is *more* than an accurate transcript of nature's surface; it is *not* compassed or expressed by the cranky methods of Preraphaelites or Impressionists (although the latter school is infinitely nearer the truth than the former), but it is the translation into color of the artist's emotions as they are invoked by the influence of the *scene*, as the great spirits of light, and wind, and moisture play upon it. What wizards of enchantment these are! Let but a solitary beam of morning's silvery light fall upon a green rush by the gray water's edge, and the true artist catches the inspiration, and with it unfolds a picture of nature's harmony in silver and grays, which captivates a multitude. Wind! Let but a cool breath sweep up from the sea at hot noontide, making the dry ripe corn rustle like the leaves of a forest in an Eastern October, and the neglected dead leaves of your eucalyptus to whirl in crisp music as in the joy of a glad resurrection, and the artist will need no further incentive to touch into lovable beauty of action the flowers and grasses and leaves of a commonplace "lot." And then the *Moisture!* What an *immeasurable, unutterable*, thing to the artist! How insignificant is everything else in comparison! Without it, the world could be done in chalk, but not in color.

An artist practicing landscape-painting without a poetic appreciation of the effect of moisture! What a parody! How pitiable! But the artist, looking out

upon the jagged and rugged fringe of the Sierras yonder, sees *moisture* woven into tender gossamer garments about their feet, and into thinnest veils of floating mists; and *his* translation of that mountain view is *not* a correct outline of its altitude and features only, or chiefly, but is a revelation of the charm of its beauty, as his keen perception saw moving light, and soft cloud-shadows, and filmy, fleecy things of sky and sea play hide and seek among the crevices and hollows of the great mountain's side. It is not the *subject* of a picture which *charms* and captivates most, but its *treatment*. A *little* rivulet caught babbling among the nodding grasses and blushing violets of its shady bed, and dropping with only whisperings of its sweet music o'er a common stone, can be made, by one who sees and feels the thing, and who knows that in his palette-box he has a chord responsive to every sweet utterance of the rippling rill and to every enchantment of its flower and moss strewn pathway, a picture worthy of a nation's honor; while he who sees *only* the *material*, and has not realized the truth that in landscape art a shadow is more important than the substance, and a poem is more worthy than mechanical exactitude, may paint a cataract upon a mile of canvas, yet fail to touch a single chord or sentiment of human hearts.

Just as the temperament, passions, and circumstances within and without a man play upon his features, so do atmosphere and its conditions play upon the face of nature, and no true portrait-painter would consider a measured outline, with careful interlineation of observant marks and shadows, of a sitter the highest art. His art enables him to breathe the spirit of his subject on the canvas, and the same principle is good in landscape to an extent far beyond popular appreciation; and not only can no student ever take a step toward success in art who does not, at the *commencement* of his study, accept and understand this principle, but no person can ever become a judge of any picture—or even ever acquire the

faculty of *enjoying* a good picture to the fullest extent—without recognizing this principle, and it is in the expression of this poetic element of nature in landscape that water-color excels. It is not difficult to understand that a medium so delicate and pure in character *should* be found the best adapted to express the tenderer and more subtle effects of atmosphere and color, while at the same time its wonderful transparency gives it a capacity of any required strength and force.

Of course, all accept the above proposition in the matter of violent agitations in nature, such as storms, both on sea and land, and in such plain variations of effect as morning and evening; but I desire to make plain to you far subtler things, and for the purpose (in the absence of actual illustrations) must rely on description. Some years ago, four artists of my acquaintance—*all* good landscapists, *three* of them men of considerable reputation—were together in a very popular hunting-ground of men of the brush. At a turn of the road they came upon a simple cottage, with barn, stable, and other simple outbuildings, which appealed to them all as a good foreground subject, and, true to the sudden instinct, they pitched their sketching-stools on a bit of rising ground, and each deciding on his composition, found themselves, in a few minutes, removed from each other only a few yards, perhaps the two farthest from each other only fifteen yards. At the next annual exhibition of water-colors, the four pictures were hung in the same room, and although they attracted considerable attention because of their merit, they were only recognized as being transcripts of the same location by a *few* of the public, because each artist had revealed in color what he *felt* in the subject most, although he had not in the slightest degree falsified the subject. The cottage was on the fringe of a corn-field which sloped toward the west, and at that western boundary was the shadowed bed of a little stream, from which, on the opposite side, rose abruptly a

hillock, fern-covered, and with jutting bits of gray granite. One artist caught the play of light upon the golden waving corn, and wove upon his canvas a harmony of rich yellows, with telling chords of gray and purplish olive in the shadowed distance, using the front of the cottage only to strengthen the composition. Another was struck most by the mysterious shadows in that hollow beyond the field, and *he* subtly worked out *their* sympathetic utterances, using the corn only as a pathway for the eye up to and into the soft hollows of the thick brush and sleeping willows. The *third* caught the glinting sunlight on the little window-panes; the half-opened lattices with white blinds telling wonderfully against the dark shadows of the room; the gate, half-open, seemed really to *swing* upon its hinges; a straggling bit of creeping ivy which grew over the gable chimney-top caught the bright sunlight, and a few touches of orange light upon its vivid greenness made it almost move to the soft wind,—the whole emphasized by a deep shadow across the rough yard. *He* produced *only* the bright *country* homestead,—the *important* elements of the other works being here treated very simply and subserviently. The fourth artist sat the *lowest*, and *he* was moved most by the tender outlines of the semi-distant hillock, with its broken crevices against a sky trembling in all the beauty of opalescent light; making the cottage a *strong* foreground; the corn-field became partially blotted from his view; he united his *strong* foreground to the tender distance by an imaginary narrow pathway through the corn (the only liberty taken with the *truth* of the subject by the whole four men), and his composition became a *totally* different thing from the other three. The pictures naturally suggested such characteristic titles as—

"The Poetry of Motion."

"There is no Place like Home."

"A Golden Pathway." (You see, *he* gave most promi-

nence to his bit of idealization, yet led the beholder to the point of distance which was *his* inspiration.)

"The soft and silent shadows lure to love and dreams."

Now, there is no desire in the heart of a young art student greater or more earnest than that of being able to sketch from nature. There is a fascination in the thought of being able to put on paper or canvas a pictorial representation of the things we see, particularly of the scenes which, through the eye, fill us with pleasure and admiration; yet how few are there among those who learn the principles of drawing and perspective, and who learn to paint from copies with more or less degree of excellence, who are able to sketch and color the landscape which they most admire, or any part of its appealing beauty; and it would be amusing, if it were not so painful, to see the young beginner engage on his first and even his twentieth essay.

His first great difficulty is to decide where to begin, how much to put in, and after an almost sickening wandering from point to point in search of something that he cannot define, he either gives the matter up, and consoles himself with the thought that it is not just the scene, after all, to make a picture of, or that his paper is not quite large enough to embrace the view he selected, or that the time of day is not favorable to begin, or that he will be able to select a more suitable and an easier subject, he folds up his materials and awaits another opportunity. He knows all about the base line, the horizontal line, the point of sight, the vanishing-point, and the rest of it, but they all get so mixed up in his contemplation of the multitude of things he sees in that landscape, that his ambitious spirit quails, and his artistic capacity seems smaller than he thought it to be. Many times the world has had to lose an artist because such eager, loving efforts have not been helped by a word of true and practical suggestion. It is not because that young beginner does not know the rules which should

guide him in deciding where and how to begin his sketch, but he does not know how to apply them. Perhaps the simple illustration given under "Sketching from Nature" may be useful to such persons in the future, and serve to make their study of perspective, etc., plainer and easier.

In helping your child to the practice of a noble character you are not incessantly reiterating the decalogue, nor intoning a creed, but by a sweeter, subtler process show him the beauty and simplicity of nobility, honor, and truth; so to that eager, trembling aspirant to artistic fame there is a more practical method of guidance and help than by the eternal insistence upon scientific law, yet which must, of course, be in accord with and illustrative of that severe law of linear perspective, which must ultimately become his easy, friendly, infallible guide.

Now, a few words of advice as to *how*, and *where*, and *when* to look for revelations of beauty and of tender shadowings as from out of the invisible. In the constant sunshine of these Western skies it is specially needful to *watch* for the occasions of atmospheric changes, for they are fewer and more fleeting than in more humid climes. Each day presents the sublime panorama of mountain peaks, and rolling foothills, and valleys garnished with the luscious fruitage of a second Eden; but to-day, yesterday, and to-morrow the unwatchful ones will see *only* the same face,—the same glory,—while he who is wise enough to *look* will see that face move and radiate with passion and pathos, smiles and tears. The sea-fog comes up at eventide, and with silent finger touches in places the fringes of palm and the gum trees, and trickles its moisture into the folds of the corn stalks; *then up* in the morning betimes, and looking out eastward, see Earth throwing kisses to a silvery sunrise, or from the pearly shadows of a cañon see that solemn sea-fog rise up in sparkling cloudlets, like incense ascending to wreathe itself about the bright Shekinah. Or if, at

eventide, before the sun lies down upon the glittering liquid couch of yon Pacific, you have perceived a fog dispersed out seaward, or have discerned some broken clouds in the north and northwestern sky, then look for the sure transformation that will follow, when color rampant will sometimes overawe the soul, at other times will whisper cadences of heavenly lullabies to troubled minds.

But not only at sweet-smiling morn, or at the poetic time of evening's blushes, shall the watcher be rewarded. No! no! At times there is a sleepy, dreamy haze about the mountain crests and chasms which must be reproduced on canvas by grays of poetic tenderness and purity; at other times they clothe themselves in deep-toned vaporings of blue, or bluish purples, or neutral bluishness, and seem to stand so near that you can fancy you hear their echoes of your voice; while here, by the silvery beach, the artist looks not upon an eternal monotony of tumbling waters, but ever and anon he catches in the liquid mass a passage of unusual color, a deepened shadow in the hollow of the swell, an opalescent sparkle of a bit of wind-swept foam, an emerald green behind the curve of a breaking wave, and in the receding snowy little foamlets at his feet he sees a frolic and hears a laughter like the charm of little children at their play.

The world is very beautiful. To *all* of us, the Great Spirit of Beauty passes at times very near, and we see and feel the sweep of her ethereal garments; but to those only who *look* for the vision, and who seek to understand her message, does she vouchsafe her greatest, her sweetest, witchery and revealment. In all ages—everywhere—the love and cultivation of art has sweetened and uplifted the generations of men; but it was reserved for the nineteenth century to prove—and proved it has—that landscape art reveals most of the glory of God, and has the noblest mission in the interpretation of the infinite message of creation.

These are no common platitudes; ask the youngest student of the art if his first lessons have not opened his eyes to see daily visions to which he was blind before, and to receive pleasures from the perusal of the world's great poet-painters of which he had not conceived the possibility.

Whether you cultivate the art and power of making pictorial memoranda of the things you see and love, or *not*, do *this*, at least: try to discern the variety of hue and color of light, half-lights, and poetic shadows in which the world is clad; wait not for the rampant glory of a crimson sunset, or the quiet beauty of a new creation, as in the morning (each morning) God speaks a new day, "*Let there be light!*" but from your cottage porch see revelry of silent shadows as the mid-day breeze sweeps in among your garden trees, and watch the countless changes of color in the restless radiance of the breaking waves. See how dancing sunlight blots out the green upon your corn-leaves and makes them glitter with the burnished whiteness of a Damascus blade, and the thick stalks of the dead mustard-brush glitter 'mid its branch tracery, like the sheen of silver rods. Be not content to count the golden fruitage of your orange trees, nor rest quite satisfied with the discernment of their ripening beauty, but look into the deep, dark shadows of the leafy hollows, and see how wondrously the juicy greens are multiplied by the *reflected* lights. Everywhere try to discern the half-hidden passages of beauty, and listen ever to the whisperings of the great Teacher's message; so shall your hearts throb with a purer joy, your understandings be quickened, your anticipations be intensified, of the glory which "eye hath not seen, nor ear heard."

And now a final word *directly* upon the method of viewing *Art*. (Of course, the scope of my remarks is limited in this special handbook to landscape art, or that branch particularly.)

I repeat that it is a degradation of the conception of art to hold that the essence of art is imitation. It is the function of the artist to create. It is the representation of the ideal under the forms of the actual; of the spiritual within the material. This must be acknowledged and felt by every one who would see the artist's meaning in his work.

In first looking at a picture, view it *as a whole*, and from a distance of several times its own length, where possible. You may afterwards look into it minutely, for purposes of criticism or of education, but first try to discern the main character of the picture. It is true, you may not discover any distinctive character in it, for the reason that it has none, but let us suppose that it *has*, that it is the work of a competent and conscientious poet of color, and that in it there lurks a sentiment of that poet's soul. And let me here ask you to assent to this philosophy without reserve and to enforce your assent by historic proof. In a man's works we can recognize the man. Take, for instance, such examples as Fra Angelico, who painted angel-faces and sweet forms of perfect purity in such a way as to perpetuate their chaste dreams through generations of men, because he lived a life of transparent simplicity and truth; while Salvator Rosa painted strong canvases of revolting ghastliness and depression, because he was defiled by malignant passion, and lived a boisterous revel life with the bandits and brigands of Abruzzi.

This spirit and life of the man in his work is what should be seen, and the capacity for such discernment should be first eagerly cultivated; by this means the color-utterances of their respective canvases will have special meanings, and their messages will, by their poetry and music, convey sweet understanding. The religious aim and perfect artistic power of Giovanni Bellini, the solemn and severe spirit of Michael Angelo, the sweet joyousness of Raphael, the luxurious high-

toned temperament of Rubens, and the marvelous comprehensiveness of the culture of Sir Frederick Leighton, are the first things exhibited to connoisseurs by their respective works.

It may be urged that opportunities for the study of such high examples are few and distant; let this be granted, yet the principle remains, and in *your* opportunities there shall be found examples of spirit and life behind paint and manner, and a "still, small voice" of enchanting solace and enjoyment shall speak to you from out the canvases of many neglected geniuses.

It will be well always to remember that it is the preeminent duty and aim of all true artists to reveal to men the half-hidden beauty and glory of the universe; but the multitude too often disdains their efforts, and denies their power, until they pass into the greater and sublimer glory of the unseen. David Cox was humbled to the painting of a sign-post for his daily bread, and only *after his death* could the blind host of boasted connoisseurs see wind and moving vapors, with wonderful expansiveness of feathery moorlands and mottled skies, in the bits of rapid water-colors which now they buy with heavy checks; and "Millet, from his modest cottage, did noble work, and preached to France for years, under the dispiriting silence and contempt of his country, the doctrine of the true intrinsic grandeur of manhood and the sanctity of toil," but when the "silver cord was loosed" and the deft fingers silent, the mob of educated art patrons flung useless roses on his tomb, and vouchsafed their vulgar honor of his worth by giving a fortune for *The Angelus* to a stranger who probably had never contributed a cent to the great artist's toil.

CHAPTER II.

FACTS AND FANCIES ABOUT ART.

Landscape Art.

I WOULD almost claim for landscape art a proud pre-eminence, for several reasons; the first being that it reflects most of the glory of God, and again, it is *always* chaste, and pure, and elevating. "Landscape, in its most *naked* simplicity, can never be lewd or immodest." The *nude* CAN be made revolting; landscape, *never!* While, in every other realm of art-creation and its utterance, realism can become something worse than vulgar, in *this* there is only *one* spirit, one message. It is the spirit of light moving among the trees of the garden.

It was upon outline, form, the human figure, that the great artists of the past devoted their genius and achieved their immortality. And I would direct your attention to the fact—not always appreciated—that to-day no artist hand is cunning enough in this wide world to outvie the perfect conceptions of the old Grecian sculptors, such as have outlived the long centuries; and that the most ambitious students of art in this vaunted nineteenth century, the world over, are sitting at the feet of artists dead for two thousand years, and are faithfully copying the clear lines and proportions of the human form laid down for them on the banks of the Mediterranean centuries before Christ pointed men to the lilies and the corn-fields.

The universal consensus of cultivated people is, that in beauty of outline, in matchless expression, in absolute perfection of delineation, the art of the ancient Greeks stands unapproachable, as yet, in the history of the world. But no landscape had been pictured, lusterful with the radiance of light and tuneful with the melody of

motion. The Roman artists ministered to the sensuous senses of a later people with gorgeous palette and glowing hues; Rubens, Titian, and Raphael made the after centuries radiant with their brilliant devices of color and the poetic composition of their groups: but yet no landscape. And for many centuries after the Christian era the world's art was unequal to the task of painting either the majesty of a mountain, the awful power of a sea-wave, or the checkered lights and shadows of a moving forest.

Color in Dress.

There came into my studio to-day a perfect vision of beauty, a very *dream* of fair womanhood, radiant with the sweetness of health, and a voice like the music of silver chords; but, oh! what a *spasm* of murderous color, — not vulgarly *loud*, but with *silent* profanity outraging every canon of taste, and despoiling this goddess of exquisite charm. *Why will* not the builders of dresses and head-gear acquire the knowledge of contrasts in delicate tintings and shadings? And *why* will culture and wealth perpetuate spasms and colic in color?

Now, if I were a sweet little blonde, I would dictate to my milliner thus, and my dressmaker thus: "I shall have a *black* bonnet this time, M'selle, with a tip of the softest white ostrich, and just one or two flowers of *red* shaded deep in their hollows; *not* pink, M'selle, because, you see, I have just a wee bit of color." Or, "A light-blue bonnet this time, M'selle,—*very* light, if you please, like that bit of sky yonder, below that delicate light cloud; and put in a few flowers of white, but be sure not to mix them with pink or with violet." Or, "A green bonnet this time, for a change; for, you see, I have been in the country, and have grown quite rosy; and trim it with *pink* flowers, if you please, *not* red."

Again, if I were a pretty brunette (or homely), I 'd say: "No! not that, thank you! it has too much blue in it; nor that, for I cannot look well in so much violet;

but this cream-yellow is just what I need, particularly as the front hair is now so heavily shown. And just trim it quite loosely with ribbons, *not* flowers, of violet or blue."

Or, "*No*, I prefer this broken-orange hat. I know it suits a brunette. And trim it with ribbons and flowers of a soft, quiet blue, which have no *glisten* or glinting upon them, but the colors quite dead."

And with my gown I 'd be just as exacting, and all, of course, should be matched with the bonnet, and the bonnet to it. This is an element of woman's rights I heartily advocate, and would have them renounce a thousand others to master this.

Practice of Color.

I think it can be abundantly proved that too long delay in painting from nature, while the whole attention is confined to severe study in perspective, the antique, and modeling, produces academicians instead of artists; frequently blots out the inner conceptions and ideals which would have *expressed* some of nature's most poetic inspirations.

The wondrous charms of nature are certainly designed to convey thoughts, and ideas, and poetic sentiments to the human mind, far beyond those of the mere sense, and the student is not likely to make less progress in the mechanical department of his study because he at the same time is cultivating the capacity and aptitude of giving expression to the higher elements of truth and beauty.

While it is incumbent upon us to adopt the best-known rules and methods for the guidance of students in art generally, we are equally bound to admit that conventional methods are not always to be preferred. Were that the case, originality would suffer, and genius frequently be smothered. Indeed, America would suffer immeasurably, for her artists could not study the models adopted in the European schools, and would be denied

the possibility which I claim for her,—of establishing a new school, as original and as true as that of the Greek or the Dutch.

Character.

A more incorrect statement was never uttered than that which is too generally believed, that the life of the artist is proverbially marked by passion, vice, and loose morals. It is not to be wondered at, that men absorbed entirely by the charms of their imagination should often throw aside the prejudices, and some of the rules, which govern the lives of other men; but, search through the lives of those who really deserve the name of artists, and you will find they are mostly worthy men—*not* scorning religion, although maybe holding rather contemptuously the rigid formulas of theology, but in their natures and their lives cherishing and fostering the fruits of patience, long-suffering, brotherly kindness, and charity. Tell me, who most (beyond their mothers) influence the hearts of your darlings in the prattling time of their nursery education, and touch their sensitive impulses to love things beautiful, and guide their instincts toward kindly treatment of the dumb creation? Why, the artist, whose pencil, touched by the innocent sentiments of childhood, designed the pictures of brutes, and birds, and flowers, which are the gospel of the babes. Who first leads the youth into the restful places of the poets, and helps him easiest to realize the music of their song and the deep wisdom of their rhythmic utterance? Why, the artist, whose deft pencil pictures the enchanting bits of sleepy hollows, and laughing hillsides, and babbling rivulets, and nodding daffodils, thus making the world to the little ones appear "a thing of beauty, a joy forever."

Romance in Nature.

In nature, as in life, are woven facts and fancies; truth and fiction; action and repose; love and fear; the "still, small voice," and the hurricane of sound; the love-songs

of nestling birds and the death-dirges of the solemn deep; the laughing, dancing frolic of the wild flowers, and the somber, silent shadows of the primeval forests,—*all*, in their respective ways, appealing to human hearts.

In nature, as in life, are smiles and tears; sweet cadencies of song and wail of angry element; romance of light and shadow, of form and vapor; stories and pictures of witching mirages, as real as many tales of human love; great dramas, painted in lurid colors on western skies; and palaces of such ethereal splendor and enchantment as *Arabian Nights* ne'er conceived, piled up against the skies in snowy purity of pinnacle, dome, and minaret, peopled with ghosts and skeletons of the hoary past, and echoing stories more profound and thrilling than pen can translate.

Sir Walter Scott.

What a flood of understanding is thrown upon the sweet, simple, constant poetic utterances of Sir Walter Scott, when we learn that his invitations to close friends at Abbotsford were couched thus: "The pleasure of your company is invited for tea and sunset." When the labor of his day was ended, and he sought to intensify the joy and peace of rest by the companionship of friends, he knew that the pleasant babble of congenial friends could be hushed into a perfect ecstasy of intellectual expression and enjoyment by the shifting splendors of declining day.

Pacific Grove and Del Monte.

Such inspirations as I have just been describing may be enjoyed almost anywhere, but there are places where it is even hard to escape them, and of such places Pacific Grove is queen. Peaceful as the consecrated cloisters of an abbey, glittering with a more delicate sheen of liquidity than the garden slopes of a Venetian palace, odorous with health-giving pine incense, fringed with a border of exquisite beauty,—being an interlaced pattern of rock-work and herbage,—with vistas of sand-dunes and cypress within

easy stroll of her gates, she offers a more perfect repose, associated with the tonic of social and intellectual vitality, than any other resort on our Coast. And again, does not Del Monte belong to the Grove? Either that, or the Grove to Del Monte; and where or what will you challenge against *it?* A palace of luxurious appointments equaling in charm the dream of Claude Melnotte, half-hidden by cypress, pine, beech, and magnolia, which now, in the gathering gloom of the evening, look solemn and somber as they cast their long shadows across the serpentine pathways, and dappling the velvety lawns with lines and patches of purple.

Here and there are rustic, fantastic lounges for lovers, all framed by interlaced tendrils and branches of vine-creepers, and only disclosed at appropriate corners, or peeps 'tween the bending branches of oak trees. To the right, a road shaded by pines leads to the fringe of the bay, whose waters are like opal and turquoise in solution. Below the lines and clumps of young foliage, and lapped by the whispering wavelets, sleeps the old-fashioned town, Monterey.

The shadows are deepening, and one expects to hear solemn-faced owls hoot to each other from out of their secret corners. The deep crimson-red blossoms, which here and there sparkle 'gainst the dark and polished magnolias, look like fire-flies stopped on the wing, and the clusters of violets which embroider the grasses are turning their faces to sleep. A charming effect is produced by creeping and clambering wood-vines, which, catching at each drooping bough, climb stealthily upwards, anxious (like all weaker natures) to hang on something sturdy.

Through their intertwined tendrils, in places, there glitter the crimson and purple of the western sky. Fringing the coast to the southward are the grand, old, fantastic, and velvet-clad cypress, with the half-ruined Mission of Carmel,—the whole presenting, in one after-

noon, if needs be, but better if given a year, an antidote to every ill that flesh or mind is heir to.

Love of Nature.

Of course, by this time, you must have perceived that I consider the *fundamental* basis of all art to be an unquenchable love and an untiring study of nature. No other *genius* than one gifted with such a love and devotion could ever convey from his brain to his brush, and by his brush to the common multitude, such emotions as those pictures convey. It is true that many pictures are made by *labor* and studious *technique* which are pronounced *good*, and accepted as excellent in their detail and pleasing color-arrangements; but I am compelled to insist that their excellence is purely academic.

You will admire, of course, the lustrous, liquid eyes of her to whom you 've pledged your life, and write long, sickly sonnets to them, whether blue or brown; but only when they *speak* to you the spirit-song of love, and from their silent depths you hear the utterance of her heart, do you perceive the highest beauty in them. So 't is with nature and her devotees. To casual eyes, or even interested ones, she seems a pretty dame with whom a gay flirtation may be had on holidays, and to whose general charm they pay the tribute of conventional praise; but lovers true there are, who deeper look into her eyes, and reverently share her smiles and tears; and who, in turn, receive her secret confidence, and learn the subtle meaning of her winsomeness, and all the pathos of her changing moods; who learn the songs she sings to sweet-tongued poets, and the lullabies she plays at eventide to nestling birds; who love her when, in angry mood, she flings great, foamy crests upon the sands, or makes the forests tremble with the shock of rushing wind; who linger lovingly about her path at all times and seasons, and never cease to trace upon their canvases the witching modulations of her form and flushes. 'T is in such art as

this that genius flashes,—an art which knows no school and claims no fatherland.

Landscape and Seascape.

Of course, the term "landscape" embraces the sea, which, if painted *alone*, should, with absolute correctness, be called a "seascape." I embrace in the term every inanimate vision under the sky; and with it, that ethereal nothing called "sky," with the moisture and mists it holds in changeful, bewildering motion. I embrace the solemn shadows of night, when tangible things have no outline, and only the stars are reflected in still pools of water. I embrace the cold rain, which dances in bubbles fantastic, and blots out, as it falls, the trees and the hills it enriches. I embrace the chilly, great fog-banks, which rise in thick masses out seaward, and roll in tumbling battalions o'er the hills of the coast-line; which drown the bass roars of the sea-lions, and, passing o'er city and bay, finally trickle their moisture into channels prepared to receive it, in the grass-blade and stalks of the wild flower. I embrace every phase of creation not instinct with animal life; for this great faculty of art can summon forth upon the canvas the spirits of all things. Solemnity, silence, and music can be as surely portrayed as a rock, or an oak, or a mountain.

Shadows.

Study shadows, and see how much they tell of radiances overlooked and contemptuously neglected. No unimportant things are shadows in a landscape. Without them, art could not exist, and nature would be a sickening, remorseless monotony. They stand behind the grass-blades, setting off the brilliance of their emerald beauty; they hide themselves between the fragrant petals of your favorite rose, giving richness and softness to the color's blush; they respond to your bidding on your cottage porch, where, for the very purpose, you have twined

the eglantine and smilax, and in their dappled softness you dream dreams and read tales of love.

Shadows! They are the grandest things about us. Marching in the heavens in cloud-battalions, sweeping over golden corn-fields, or darkening the face of your great fir forests; sleeping beneath the mirror-surface of a pool, or peeping for an instant from the hollow of a bursting sea-wave; guarding your tired eyeball with the tender lid, or offering their repose to you from the feet of a great rock in a weary land,—shadows deserve your study and profound esteem. And remember it is only in the shadow of the rain-cloud that we discern the matchless arc of beauty in the rainbow; and it is only through the final shadow of the valley that we emerge into the radiance of eternal *light*.

Impressionism.

Yes! Impressionism is a worthy phase of art. A true impressionistic picture is the work of genius actuated by inspiration. But what an epidemic of fraud and nonsense has the word occasioned in some places during recent years. The greatest and grandest landscape-paintings of all time were and are, in more or less degree, impressionist pictures; but how absurd to attach the word to things which indicate no impression at all, or because no one can discern in them anything natural or understandable! The glory of a dissolving sunset, for instance, must *always* have been an impressionist picture, for it could not possibly have been painted at the time, so evanescent are the changing revelations of the sky; so, you see, "impressionism" in painting existed as a factor —an important factor—in art long before the word became hackneyed, and useful on the lips of frauds to bamboozle fools.

CHAPTER III.

PICTURES.

You ask, Is there a more beautiful spot anywhere than this? Let me answer it by a general statement. There is beauty everywhere, and it reveals itself always to those who look for it, but *only* to those; and it requires not extensive travel, nor measured altitudes, nor silvery lakes, to see and feel the romance, the poetry, or the pathos of nature. Wherever a silvery beech whispers its music or an oak casts its deep shadow; wherever a cottage porch is crowned with its smilax, or honeysuckle, or a hedgerow is blushing with modest spring blossom; wherever a water-lily kisses its mirror, or a sprig of wild heather displays its darkening purple; wherever a corn-field bends low to the reaper, or the matchless seed-dome of the dandelion displays its architectural glory; wherever a meadow is sweetened by the dewdrops of morning, or a clump of still trees is found hiding the shadows of sunset, —in them all is the Spirit of Beauty; and he is the happiest man who woos her subtle bewitchment.

I have just returned from a sketching tour in old England, and in one of its narrow corners, where there are neither forests nor lakes, nor mountains, but only stretches of moorland, and great masses of gray granite, I have seen visions of loveliness not surpassed in the taller continents of the world. I have seen sunlight weave cords of golden threads on old, thatched cottage roofs, and paint dreamy purple shadows in their eaves. I have seen the August sunbeams convert the white-washed walls of a laborer's cot into a symphony of color, and burnishing the blossoms in its humble garden, transform its poverty into the matchless thing called "Home, sweet home." I have seen the simple mountain stream from the gray "tors," dancing westward o'er its pebbly

bed, reflect the glory of an evening sky until it seemed a thread of liquid crimson bespangled with countless beads of fiery amber as the lights were broken on its tiny splashes 'gainst the rocks. I have seen a quiet veil of cloud hang o'er the whole western sky at eventide, as though to enforce the sublime assertion, "It is the glory of God to conceal a thing," and then a little rift, no larger than a human hand, has opened and revealed a fire more brilliant than the sapphire,—most startling in its effect, and making it just possible to believe that behind that veil there was a glory too superb for mortal eye. I have seen silvery mists play hide and seek among the giant rocks of old Carns until with the morning's resurrection they floated upwards like sweet incense. A thousand things about us every day are full of beauty; and dear old England, with its changeful seasons, and its humid atmosphere, producing cadences of color in lichen, moss, and leafage, and weaving songs of suggestive poetic tenderness in wood and valley, is, and must ever be, the home of the poet and the painter—the birthplace and the temple of landscape-painters.

It is commonly supposed that most people are alive to scenes of natural beauty and phenomena; but observation disproves this theory, and demonstrates the fact, that, while multitudes are ever ready to enjoy the unavoidable beauty of their environments, very few cultivate the faculty for seeing the more subtle, and therefore the more delightful, phases of beauty and enchantment. I was much struck with this fact the other day. I went to look out upon the bay from the heights overlooking the Presidio. The day was exceedingly glorious, and a stiff breeze was sent to help the living white-sail yachts to enjoy their short regatta.

About us, here and there, were groups of pleasure-takers, like ourselves, and constantly each other overheard remarks not uttered confidentially. The breeze had touched the water in the narrow channel by the

fort, and, like a pouting child at being chidden, it spent its humorous anger on the quay, and, by dashing foam against the rocks, looked quite white with passion. The white-winged yachts just came so far to see the frolic, and then, as if in laughter at the sight, turned sharply round the flag-ship, and shot before the wind like snowy pigeons, eager to pass the winning-post at home, and hear the loud hurrah of victory. A tug with belching smoke, enough to mark the progress of a nation's fleet, took a trim member of our merchantmen toward and through the Golden Gate. Before the stern of the trim craft was entirely hidden, dark shadows lengthened across the opposite headlands and crept down the sides until they seemed to huddle together at the edge of the water, and the water turned into a semi-green color as if with fright. Then up high into the sky were seen little patches of color, like messengers hurrying eastwards, and brighter they grew for moments, and after them followed great arrows of delicate purple, as if in pursuit of the flecks of transparent amber. All the while the cliffs became darker, except on the *top*, which sparkled and reddened like copper reflecting the sunlight. The fort looked black as a demon, as the sky for a moment was flushed with deepening purple; and as the glory had ended, I turned to the eastwards, where glowworms were stuck upon poles, and folly, and fashion, and greed were huddling together for pleasure and gain. I could not help wondering how many there were of this great city's multitude who had accepted that message of the Eternal. And *why* had they not? Because—*chiefly* because—they had never allowed their natures to be touched by the influence of art, and had always remained content to see simply what they could not help seeing; and the acme of their appreciation is well expressed in the conventional shriek, "O, lovely!" when God thrusts a vision of palpitating, throbbing sky-glory before their eyes.

I once saw a picture, in oil, by one Lawson, of a fog.

Now, there are several varieties of fog. The proverbial London November fog, made famous by Hood in his poem; a dark-colored dry fog, which I'd warrant as a kill-or-cure remedy for catarrh; a fog in which men lose their way in the streets at mid-day, and light the gas in their houses to discover their victuals at table; the fog one can cut into slices with cheese-knives, or as an American critic once said, "one can roll into tangible lumps, like a snowball." There are fogs known in this state as sea-fogs, which are oftenest seen in the sections boomed by estate-men as the frostless and fogless belts. Then there are fogs better known as Scotch mists,—things mysteriously *wet* without having the appearance of water,—and which travel uncommonly fast without the assistance of wind; which seem to wet one from the *inside*, for one becomes conscious of being wet to the skin before the outer garments give token of drenching; but *this* fog is the orthodox fog of all times and all places,—motionless, clammy, and spectral,—for all things seen in it are shadowy, silent, and shapeless. "Through it you hear footsteps of shadowy, ghost-like walkers, and as they approach you, they seem to be fog just turning to darkening lumps, then disappear in the mist like the dissolving view of a lantern."

This is the fog which the artist has placed in a frame, and you see neither canvas nor paint, but stand back and peer into the mystery with sensations the same as you'd have if you looked through your dining-room window upon the actual fog-laden scene. As you look, your growing perception discerns a slight motion, for the painter had worked out his study from a window overlooking a harbor, and the motion is that of a breaking wave 'gainst the sea-wall, the *foam* just brightening the mist, as though a light from a rift in a cloud had fallen there; then, swaying on the water with lappy and clammy liquidity, you make out the shadowy shape of a boat, but fail to discover whether its stem or its stern is against you,—yet 't is a *boat*, exactly as *fog* would re-

veal it. *A picture of nothing!* yet full of seductive suggestiveness and of metaphysical, misty obscurity.

For a moment this picture of *fog* may not strike you as possessing a *poetic* sentiment; but may it not be compared with Byron's *Darkness?* They both rely on the evocation of human sentiment, without visible or tangible subject, and in this they equally display the essence of poetry. These two examples of wind and fog were selected, *not* because they were the highest and best examples of poetic expression, but because they contained so little to appeal for help to the *senses*, and *illustrate* most forcibly the faculty of the painter to *convey* sentiment alone.

While my chief purpose and pleasure is to lead your observation to the common things in nature, and help you to see in them the beauty of color and form which the artist sees, and so incidentally help you to a critical observation of the artist's work, yet I would not refrain from presenting to you a picture which I remember with a vividness exceptional,—a scene I witnessed in Puget Sound, on the Pacific, in the summer of 1892, when, among more than a hundred fellow-passengers, the following picture scarcely evoked admiration from a dozen. I sat on the deck as the day declined, and the sun played some wonderful tricks with the clouds and the mists, which were moving with silence and fairy-like witchery over the waters and forests of this lovely sound. By my side was one with a voice sweetly tremulous with age and emotion, and a face full seventy years old, with scarcely a wrinkle upon it, beaming with the luster of health and the outshining of a beautiful soul, and crowned with the matchless halo of silvery white hair. We were speaking of the mysteries of life, of the heart, and of thought, and I can but love her for that which she said, making quite understandable things which I had many times looked into with wonder and no satisfaction. Around us trembled the water in countless ripples or motions, a dreamy liquidity full of prismatic color.

Again and again the sun would burst through the great, soft, purple clouds which hung o'er the western horizon, and the sea would flash into lines of silver and gold too dazzlingly bright for the eye to gaze upon. At length the whole cloud was sundered by the shafts of glory behind it, and dispressed itself quickly in plumes and banners of color, mostly purple, with fringes of burnished sapphire. 'Gainst that sky stood the tops of the pine trees as they grew upon the islands or hills of the sound, which stood like the ancestral hills of an ancient world, whilst their feet were enshrouded in mists which were semi-transparent, and revealed on occasions the tender rose-flush of the opal. Turning our face to the city was to witness a great transformation, and the soul, in a moment, was hushed into somber and solemn reflections, for the sudden great change from the rampant glory out westward, to the shadows and deepening grays (although purplish) of the city is for the moment very depressing. But look out yonder towards the south or southeast, and tell me what is the vision. A mountain, you call it. It bears no resemblance to earth; nor can it be the "sky," as men measure words in earth's language; it must be a mirage, or a far-away vision of the palace of the King, not made with hands. Look! see how the little cloud, kissing its top, is changed from a cloud into an angel of light, then is lost in the azure eternal. Did snow ever look so enchanting? 'T is not white, such as painters translate it, nor cold, such as poets declare it, but a great, soft cloud of rose-colored incense, or a measureless mass of sea-foam churned from the breath of the coral; a mountain of dreamland, woven by the subtle shuttle of nature from dewdrops and rain-cloud, and tinted with colors distilled from ages of rainbows,—a vision which is only revealed on occasions, because it so nearly approaches the glory which "eye hath not seen,"—a thing so ethereal and glorious that the language of earth cannot fix it a name, for some would call it Tacoma, while others, with equal devotion, insist upon calling it Mount Rainier.

PART II

A PLAIN GUIDE TO WATER-COLOR PAINTING AND SKETCHING FROM NATURE

PART II.

A PLAIN GUIDE TO WATER-COLOR PAINTING AND SKETCHING FROM NATURE.

CHAPTER I.

A FEW GENERAL REMARKS, WITH TABLE OF HARMONY OF COLORS.

In landscape-painting, the artist studies the reality of the model in each of the elements that compose it; but he idealizes the real by making it express some sentiment of the human soul. The proof that faithfulness of imitation would not alone suffice is, that if the instrument of the photographer could seize colors as it does forms, it would give us a certain view of a certain country, but it would not produce the work of art which is a landscape-painting. In order to achieve this, the painter, master of reality, enlightens it with his eyes, transfigures it according to his heart, and makes it utter, so to speak, what is not in it,—sentiment and thought.

COLORS.

In reality, there are only *three* original or primary colors: *yellow*, *red*, and *blue;* and *three* composite or binary colors: *orange*, *green*, and *violet*. White light containing the three primary colors, each of which serves as the "complement" of the two others, in order to form the "equivalent" of white light. Each has therefore been called complementary in respect to the binary color corresponding to it. Thus, *blue* is the complementary of *orange*, because *orange* is composed of yellow and red, and blue would make white light. For the same reason, *yellow* is the complementary of *violet*, and *red* the complementary of *green*. In return, each of these mixed

colors is the complementary of that primary color which does not enter into its composition. Therefore, *orange* is the complementary of *blue*.

A remarkable property of colors, which it is very important to know, and which should always be remembered in using them in furniture or dress, as well as in painting, is that which regulates the well-known law of the "simultaneous contrast of colors." It may be expressed thus: *Complementary colors are mutually heightened when placed in juxtaposition.*

Red, for example, put by the side of green, appears still redder; orange deepens blue; violet brightens yellow, etc.

Another law, not less curious, is this,—an especially important one in painting,—*Every color lightly reflects its complementary on the space surrounding itself.*

For example, a red circle is surrounded with a light green aureola; an orange circle with a blue, etc. This was observed by Veronese and Rubens long before the science of to-day had discovered the law,—when they carefully covered with a violet tint the shadows of their yellows.

TABLE OF HARMONY OF COLORS.

A Useful Table of Reference in Painting Landscape and Draperies, and for all Decorative Purposes.

Scarlet with blue or green.
Gold or yellow with blue or violet.
Violet with light green or yellow.
Blue with yellow or red.
Carmine with green or orange.
Brown with blue or red.
Neutral tint with red or yellow.
Rose with light blue or yellow.
Orange with violet or blue.
Blue-gray with buff or pink.
Olive-green with red or orange.
Flesh with blue or dark green.
Dark green with crimson or orange.
Light green with rose or violet.

CHAPTER II.

AN EXPLANATION OF SOME TERMS USED IN PAINTING.

Aerial Perspective.—See PERSPECTIVE.

Antique.—This term is applied to the paintings and sculptures which were made at that period when the arts were in their greatest perfection among the ancient Greeks and Romans. But it is generally used for statues, basso-relievos, medals, intaglios, or engraved stones. It has been doubted whether the finest works of antiquity have come down to us, but the principal of those which have been the guide of the most distinguished artists are the Apollo Belvedere, the Laocoön, the Antinoüs, the Torso, the Gladiator, the Venus of Medici, the Venus of Milo. The Elgin Marbles in the British Museum form a treasury of knowledge of the antique school. A profound study of the antique was the source from which the greatest artists of modern times, as Michael Angelo and Raphael, drew the perfection which has immortalized their names.

Beauty, Ideal.—This term is made use of to express that degree of perfection in form which does not actually exist in nature, but only in the creative fancy of the artist. "It is this intellectual dignity," says Reynolds, "that ennobles the painter's art; that lays a line between him and the mere mechanic; and produces those great effects in an instant, which eloquence and poetry are scarcely able to attain."

Breadth.—This term, as applied to a picture, denotes grandeur of expression or distribution, as opposed to contraction and meanness. Breadth is usually indicative of a master, as the want of it almost always accompanies the performance of an indifferent artist. When the lights

in a picture are so arranged that they seem to be in *masses*, and the darks are *massed* to support them, so that the attention of the spectator is powerfully arrested, we have what is called *breadth of effect*, or *breadth of light and shade*. Breadth conveys the idea of greatness. Correggio is perhaps the master in whose works breadth appears pre-eminently conspicuous.

Carnations are the flesh-tints in a picture.

Cartoon (from the Italian *cartone*, pasteboard).—Hence the word came to be applied to the drawings or colored designs on paper intended to be transferred to the walls in fresco-painting or wrought in tapestry.

Chalky is that cold or unpleasant effect which arises from an injudicious combination of colors that do not agree well together. Thus white mixed with vermilion, without being tempered with the ochers or burnt sienna, will appear crude and chalky.

Chiaro-Oscuro (Italian), light and shade. This term refers to the general distribution of lights and shadows in a picture, and their just degradation as they recede from the focus of light. "It comprehends," says Professor Phillips, in his Lectures, "not only light and shade, without which the form of no objects can be perfectly represented, but also all arrangements of light and dark colors in every degree; in short, in accordance with the compound word composing its name, which we have adopted from the Italian, the light and dark of a picture." *Chiaro-oscuro* particularly refers to the great masses of lights and shadows in a painting, when the objects are so disposed by artful management, that their lights are together on one side and their darks on the other. The best examples among the Italians are to be found in the works of Correggio, Leonardo da Vinci, and Giorgione; among the

Dutch, in those of Rembrandt, Adrian van Ostade, and De Hooghe. A composition, however perfect in other respects, *becomes a picture only by means of the chiaro-oscuro*, which gives faithfulness to the representations, and therefore is of the highest importance to the painter; at the same time, it is one of the most difficult branches of the artist's study, because no precise rules can be given for its execution.

Colorist is a painter whose peculiar excellence is his coloring, but not therefore his only excellence. Titian, Veronese, Rubens, are considered the best of colorists.

Composition is the arrangement of objects and the disposition of the parts so as to form an harmonious union of the whole; hence anything extraneous that disturbs the connection and diverts the mind from the general subject is a vice. Composition, which is the principal part of the invention of a painter, is by far the greatest difficulty he has to encounter. The compositions of Raphael are said to be *grand*, those of Veronese *rich*, those of Poussin *classical*, those of Teniers *natural*.

Demi-Tints.—This term implies the various gradations of which a color is capable.

Distemper is a preparation of colors without oil, only mixed with size, white of egg, or any such proper glutinous or unctuous substance. All ancient paintings were executed in this manner before the year 1460, when oil-painting was first discovered. The *Cartoons of Raphael* were painted in distemper.

Drawings.—There are several kinds of drawings; in a general sense, the term is applied to any study or design made with black-lead pencils. In the English school,

frequent use is made of the designation "water-color drawings."

Dryness is a term by which artists express the common defects of the early painters in oil, who had but little knowledge of the flowing contours which so elegantly show the delicate forms of the limbs and the insertion of the muscles; the flesh in their coloring appearing hard and stiff, instead of expressing softness and pliancy.

Effect. — By effect, in painting, is understood the energy and beauty of the optical results of the combinations, accidental, or arising from calculations well understood, either of the lines, of the tones, bright or dark, or, again, of the colors of the tints. But it is especially to the combinations of the chiaro-oscuro that the effect owes its energy, its suavity, and its charm; and what proves it is the appearance of engravings which offer color without much effect; but it is optically subordinate to that which is obtained by the bright and dark, semi-bright and semi-dark masses, and we thus distinguish the effect of Rubens and the coloring of Titian. The pictures of Poussin and Raphael have but little effect; those of Vandyke, Velasquez, Gerard, Reynolds, and Prudhon have a great deal of effect.

Foreshortening is the art of representing figures and objects as they appear to the eye, viewed in positions varying from the perpendicular. This art is one of the most difficult in painting, and though absurdly claimed as a modern invention, was well known to the ancients. Pliny speaks particularly of its having been practiced by Parrhasius and Pausias, two Greek painters; besides, it is impossible to execute any work of excellence without its employment. In painting domes and ceilings, foreshortening is particularly important. The meaning of the term is exemplified in the celebrated *Ascension* by

Luca Giordano, in which the body of Christ is so much foreshortened that the toes seem to touch the knees, and the knees the chin. (Will be known to many readers by engravings.)

Harmony is that congenial, accordant, and pleasant effect in a picture resulting from an intelligent distribution of light and shade, a judicious arrangement of colors, and a consistency and propriety in composition.

Horizontal Line, in perspective, is a line that marks the horizon, or the place of the supposed horizon, and which is always on a level with the eye.

Linear Perspective.—See PERSPECTIVE.

Loading is a term applied to laying colors in thick masses on the lights, so as to make them project from the surface, with a view to make them strongly illuminated by the light that falls on the picture, and thus mechanically to aid in producing roundness and relief, or to give a sparkling effect to polished or glittering objects.

Local Colors are such as faithfully imitate those of a particular object, or such as are natural and proper for each particular object in a picture. Color is also distinguished by the term "local," because the place it fills requires that particular color, in order to give a greater character of truth to the several tints with which it is contrasted.

Manner is that habit which painters acquire, not only in the management of the pencil, but also in the principal parts of painting, as invention, design, coloring. It is by the manner in painting that connoisseurs decide to what school it belongs, and by what particular master

of that school it was executed. Some masters have had a variety in their manners at different periods of life; others have so constantly adhered to one only, that those who have seen even a few of their pictures will immediately know and judge of them without the risk of mistake. The variety observable among artists arises from the manners of the different schools in which they have received their instruction, or of the artists under whom they have studied; for young painters, feeling a partiality for those masters they have imitated, prefer what they have long accustomed themselves to admire. Yet there are instances, among the great artists, of painters who have divested themselves of that early partiality so effectually as to fix on a manner far better adapted to their particular genius, and by this means have arrived at a greater excellence. Thus Raphael proceeded, and acquired a much more elevated manner, after he had quitted the school of Perugino and seen the works of Leonardo da Vinci.

Mannerism is an affected style, contracted by an imitation of the peculiarities of some particular master, instead of a general contemplation of nature.

Perspective.—The art of representing the appearance of objects as seen from a certain point of view. It is divided into geometrical or *linear perspective* and the perspective of color or *aerial perspective.* Both are subjected to perfectly scientific rules, and without the observance of those rules no picture can have truth or life. Linear perspective describes or represents the position, form, and magnitude of objects, and their diminution in proportion to their distance from the eye. Aerial perspective is the degradation of the tones of colors, which throws off the distances of grounds and objects, and which judicious artists practice by diffusing a kind of thin vapor over them, that deceives the eye agree-

ably. It shows the diminution of the colors of objects in proportion as they recede from the eye by the interposition of the atmosphere between the eye and the objects. The proportion of this degradation is regulated by the purity of the atmosphere. Hence in a fog it will be greater at the distance of a few feet, than in a clear sky at as many miles. Distant objects in a clear southern air appear to an eye accustomed to a thick northern atmosphere much nearer than they really are. Thus as the air changes, the aerial perspective must change. Morning, noon, evening, moonshine, winter, summer, the sea, etc., all have their different aerial perspective. In aerial perspective, the weakening of the tints corresponds to the foreshortening of the receding lines in linear perspective. In the illuminated parts of objects, the tints are represented more broken and fluctuating, and the shaded parts are often aided by reflection. By aerial perspective, two results are obtained: 1. Each object in a picture receives that degree of color and light which belongs to its distance from the eye; 2. The various local tones are made to unite in one chief tone, which last is nothing else than the common color of the atmosphere and the light which penetrates it. The charm and harmony of a picture, particularly of a landscape, depend greatly on a proper application of the laws of perspective.

Reflected Lights are the borrowed lights, or lights coming from one object to another; and those reflected lights always partake of the tint of the object from which the light is reflected. Not only the atmosphere, but every object in nature, reflects light.

Still Life.—The representations of inanimate objects, as dead game, vegetables, fruits, and flowers, musical and sporting instruments, weapons, tankards, glasses, etc., or of fishes and domestic animals of every descrip-

tion, when forming compositions by themselves, are called *still life.*

Style.—Sir Joshua Reynolds says that "in painting, style is the same as in writing; a power over materials, whether words or colors, by which conceptions or sentiments are conveyed." Styles vary in painting as in writing: some are grand, others plain; some florid, and others simple. The word very often signifies only the manner peculiar to a school or master, in design, composition, coloring, expression, and execution.

Tone is the harmony of coloring in a painting, or the happy effect produced by the proper degradation of light and shade, so as to cause all harshness and crudeness to disappear.

Values.—Value, in a picture, is usually defined as the quantity of light or dark in a color or tone. It is the difference of pitch between one color or tone and another color or tone, whether the colors are different, as orange and yellow, or the same, as green and green. White light is the standard of values, and all colors increase in value as they approach this standard. Two objects of the same color, as rocks covered with snow, one three feet from the eye and the other thirty, will differ in degree or intensity of whiteness. The intervening atmosphere is the cause, but the difference is called difference in values.

CHAPTER III.

LIST OF MATERIALS, WITH USES OF THE COLORS DESCRIBED.

WHERE expense is a matter of little or no moment to the student, it will be best to secure the materials of the best old-established makers, such as *Windsor & Newton* or *George Rowney & Sons*, but it by no means follows that the beginner should adopt the most expensive outfit, for the author has tested several of the less expensive colors issued by the leading artists' color-men of America, and while some are certainly to be avoided, the use of which would render it impossible for the most painstaking student to produce satisfactory results, there are others which may quite safely be adopted as possessing most of the excellent qualities of the highest-priced European pigments. One of the most satisfactory boxes of colors, among such preparations, is called the No. 0, and is, I believe, imported from Paris. It contains eighteen moist colors and three brushes, and is sold for $1.25. The colors are pure in tone and well ground, and I have no reason to doubt their ordinary permanency, but the Chinese white which it contains had better be replaced by a bottle of superior make.

Moist colors in half-pans are the best adapted for all ordinary work, and the student who overcomes the temptation to possess a large number of colors in the belief that he thereby is able to easily produce any required result, but who resolutely confines himself to a limited number,—say, at most, twenty,—will make the best and quickest progress; for he will be constantly proving the capacity and power of the colors in their numerous combinations. While I approve of the selection of colors in the box referred to, I think it advisable to recommend the addition to it of the following: brown-

pink, orange-vermilion, and cadmium yellow. With this outfit you will possess a wizard's wand, to beckon into into being "things of beauty," joys forever.

The colors marked thus * in the following list may be omitted.

Yellow Ocher.—For sunny clouds, in thin washes mixed with vermilion, scarlet or crimson lake; for roads, mixed with light red or madder brown; for distant greens, mixed with blues and browns, thin; very useful to express extensive flat middle distance.

Raw Sienna.—Very valuable to express rich, sunny and autumnal tones, mixed with the blues and browns; as a glaze (thin) over sunny green foliage is very effective.

Gamboge is gummy in substance, and must, therefore, not be used too thick; produces a juicy green when mixed with Antwerp blue; alone, or only tinged with orange-vermilion, it is fine for the high lights in grasses and near foliage.

Cadmium.—An intense yellow; mostly useful in sunset effects, but will mix with Antwerp blue or indigo for very bright greens.

*Italian Pink.**—Mixed with indigo or Antwerp blue for rich grass-greens; alone, in medium wash, it makes a sunny effect upon near foliage and grasses; with a little Vandyke brown it makes a charming transparent shadow wash for middle distances; never use it thickly, but it may be strengthened sometimes by repeating the wash.

Brown Pink.—With Antwerp blue or indigo it makes a series of rich greens for herbage and foliage; with gamboge in light washes will produce very pretty sunny effects on sappy grasses and in the half-lights of all rich

brown foliage. It will be found a useful color in representing extensive middle distances and foothills at the time when the grasses are changing into brown in early summer; and used carefully, nothing will exceed its beauty and truthfulness in depicting the brown shadows in pools and running brooks where rich brown soil prevails.

*Naples Yellow** is opaque; hence must never be used in composing foreground greens; it is very effective in giving the pale yellow light in morning skies, and with a little vermilion added it represents the soft light lines of cloud frequently seen in an otherwise blue sky.

Indian Red.—A useful dull red, valuable for composing purplish grays by mixture with French blue or cobalt. Care must be observed in its use, as it is with difficulty removed from the paper when once dry.

Light Red.—One of the most useful colors; mixed with blues, almost every kind of gray can be made; with Vandyke brown, rich, old, broken "adobe" and earth banks can be represented.

Orange-Vermilion.—Much more useful than the ordinary vermilion; an expensive color to grind, therefore care should be exercised in selection; when a landscape is intended to be *very* bright and sunny, or a sunset, the preliminary wash over the entire paper, as recommended in Chapter IV, may be made of this, instead of the mixture there recommended; in very thin washes it is useful for whitewashed houses or barns on the sunlit sides, particularly when the sun is low down in the afternoon (the sides in shadow then to be in neutral purple, composed of blue, red, and ivory-black, or sepia).

Carmine gives very truthfully the delightful sunset reflections upon the snow-clad Sierras, seen at their best

during the rainy season; makes delicious shadow combinations with French blue, Antwerp or indigo; useful in brilliant touches of drapery, and just tingeing a weak wash of emerald-green will give a very beautiful passage of distant, sunny, rolling meadows. This should be done by applying it in very delicate tint over the green when dry, called a "glaze."

Crimson Lake.—Heavier than the above; more useful in mixing with French blue or indigo for very dark markings, but, on the whole, should not be preferred to carmine.

Alizarin Crimson.—Somewhat preferable to crimson lake.

*Rose-Madder.**—A beautiful tender color, useful in forming warm shadow clouds and grays with the various blues and black.

Burnt Sienna.—Invaluable. Mixed with Antwerp blue it makes a warm sunny green; with indigo, a deep, rich-toned, shadow green; if a picture nearing completion is found to have a too green or crude appearance, a thin wash of burnt sienna over the parts in light will very materially help it; with madder brown, every variety of red cow can be painted; of constant use, also, in roads, brick, tiles, and interwoven with Vandyke brown it breaks up large surfaces of green herbage so as to give the appearance of grasses and multiplicity of weeds, etc.; in very thin wash it gives the smooth bark of the eucalyptus in sunlight, and with a little carmine it gives the berry of the pepper tree; mixed with a little madder brown, it makes a good color for the side of the orange in shade, while the lightest part is of orange-vermilion.

Real Ultramarine.—The most perfect blue, but washes badly, and is therefore not the best for beginners. It is,

moreover, very expensive, and on this account alone is not often to be found in ordinary palettes. The French blue and cobalt are very satisfactory substitutes.

Cobalt Blue.—One of the indispensable colors in the water-color box; it is semi-opaque, and therefore should not be used heavily in composing foreground greens, but in skies and distances, in composing grays with any of the reds, and purples with any of the lakes, and neutral grays with sepia for rocks, stems of trees, and other broken foreground items, it is most valuable. In combination with gamboge, it makes very brilliant greens.

Antwerp Blue.—In addition to its usefulness in the creation of greens, by admixture with the yellows, and a beautiful transparent green by mixture with Vandyke brown, it makes a series of valuable grays for rocks and cliffs, when mixed with madder brown, or Indian red, or light red. It is not supposed to be very permanent, hence is not used so freely as French blue or indigo.

Prussian Blue.—Is stronger than Antwerp blue. Must be used with caution, because of its strength.

French Blue is much used because of its transparent quality and moderate tone. It makes good shadow tints for clouds in combination with madder brown, Indian red, light red, or ivory-black, and a range of useful shadow tints, with crimson lake and ivory-black, or with sepia and carmine; it is serviceable at times to strengthen the blue in skies. This is often called French ultramarine.

Indigo.—In mixing indigo it must be used sparingly, because of its tendency to blackness. It is an intensely *cold* color, hence is applicable to making sea washes and running water; mixtures of indigo (very light) with light red, orange-vermilion, or madder brown make a series of

cool grays for objects in distances; with crimson lake or carmine in thin washes it makes good purplish shadows for middle-distance objects.

Madder Brown has a tendency to redness; makes a good wash for near rock-masses on which the sun falls; for this purpose a very small portion of French or cobalt blue should be added, when the wash is dry; put in the forms that are in half-light with same mixture slightly strengthened, then, when again dry, the darkest touches with additional strength of same color. Madder brown is also useful for putting in the dark, rich touches among brambles and herbage, for markings in roads and ruts, and for making slender tree branches, where they possess any color.

Vandyke Brown.— Perhaps the most useful brown; with gamboge it makes a pretty color for tree-masses; with the blues it makes very quiet greens for low-toned pictures; it is much used as a glaze over greens, to subdue them; for masses of brown, which frequently exist in middle distances, it is unequaled; it should be used in thin washes generally, and repeated when necessary, instead of laying it with full strength in one wash.

Sepia is colder than Vandyke brown; makes splendid cool grays, mixed with cobalt for distances, and is useful in roads, banks of earth, tree stems, etc.

Ivory-Blaek is serviceable in reducing the brilliancy of some intense colors where it is necessary to make very dark masses or markings; with the reds it makes a series of grays, useful in some winter skies or masses of distant rocks or cliffs, and mixed with cobalt or French blue it makes a colder tint for similar purposes. It must be used sparingly.

Emerald-Green. — For bits of brilliant drapery, such as a woman's shawl or a rug, when it is necessary to introduce it; for that indescribable tint in deep-sea water, under certain aspects, and for such exceptional passages of color as I have indicated under "Carmine." If kept moist, a half-pan will last for years in ordinary practice.

*Purple Madder.** — Useful in sunset effects chiefly; a very beautiful color, but, like all the madders, is not permanent.

Chinese White. — This is best kept in tube, and it is advisable to use only the best make, as there are many sold which do not dry perfectly white, and some which do not dry thoroughly at all; it should never be used where it can possibly be avoided, nevertheless there are occasions when its use is inevitable, and effects which cannot be represented truthfully without it, such, for instance, as the morning effect treated of in Chapter IV. The student will discover in time that it must be used occasionally to assist in the production of floating mists and the dreamy, hazy mysteries of distant hills and valleys. It would be too bewildering to the beginner to attempt a description of its use to produce the most subtle effects in landscape; as we have said, it is a pigment, the use of which, to an appreciable extent, it is a virtue to ignore rather than to encourage. It is useful, however, to lay on small high lights which cannot be judicially either "left out" or "taken out" (see Chapter V), and for putting in figures or cattle under same conditions.

Now, the beginner will not act wisely if he encumbers himself with more than the colors enumerated above. The writer has found in a life's experience that every requirement of the art can be met by this combination.

The colors should be arranged in his box in the following order, so that, as he holds it in his left, the

yellows should be nearest his right hand, the reds next, the blues next, and such colors as Vandyke brown, ivory-black, green, sepia, and Chinese white last; by ever keeping them in this order he will soon acquire a rapid facility of fixing his brush upon the color he desires, without having to refer to their position and names on a chart, which it is advisable he should make as soon as he has placed them, for use will soon make their surfaces look very much alike.

PAPER.

Always use *Whatman's* "Extra Stout Not," which means that the surface is not hot-pressed. This is better in many particulars than a smoother surface. Most artists' color-men keep this paper in what are known as "sketch-blocks," containing many sheets of paper fastened securely at their edges on a thick cardboard, and when a drawing is finished it is easily removed by passing a knife around the edges, when the block presents a fresh sheet again ready for another picture without trouble of mounting. This, of course, has its advantage in saving of time and labor, but this is more than compensated for in the case of working and the more satisfactory flow of the washes upon the paper, if the student will adopt the following method: Obtain a drawing-board, perfectly square (say 15 x 10 inches); have your paper large enough to fold over the back of the board one inch all round; damp the paper on both sides with a very soft sponge (applying the water by taps, not by rubbing); allow it to become *nearly* dry, but take care that it is not quite dry; then place the board upon it, cut the corners so that the end shall overlap the sides when they are pasted over on the back without forming a crease at the corner; this is done, of course, by cutting out a right angle; then paste the edges firmly on back of board, and place the board with pasted edges downward on a flat surface to dry. If this

is properly done, the paper, when dry, will present a flat dead surface, and will not pucker during the progress of the drawing, which occurs, more or less, with the blocks.

Paper has a finished and an unfinished side, the finished side (on which, of course, the picture is painted) may be ascertained by holding the sheet between the eye and the light, and when the name "Whatman," in water-mark, reads rightly from left to right, then the finished side is near the eye, and it may be indicated by placing a mark in the corners of the paper, which can then be cut into required sizes without losing sight of the right side.

BRUSHES.

It is indispensable to have a good water or sky brush, and although, of course, a sable would always be preferred, yet the "Siberian hair" is a really good brush, and is only one third the cost of sable. It should be at least half an inch wide at the ferrule, and flat, with full hairs.

The other brushes should be of three sizes,—one for very fine touches, the next for general work, and the third for large washes, the largest of the three being less than the thickness of a small cedar pencil. They are known in the best makers' lists as Nos. 2, 4, and 6, in round albata ferrules. An easel, a small fine sponge, and some thick blotting-paper will complete the outfit for studio-work.

For outdoor sketching the following items will add much to the convenience and enjoyment of the work: sketching-stool, light sketching-easel, umbrella with joint and spike to drive into the ground, water-bottle, and small cups or dippers.

CHAPTER IV.

ON MIXING COLORS, WITH A LIST OF USEFUL COMBINATIONS.

ALWAYS have regard to the extent or quantity of the wash required, then place in your palette the necessary quantity of water, to which you will add the color or colors until the requisite degree of strength is obtained; by this means uniformity of tone is secured; and here must be reiterated the instruction to be careful in seeing that *all* the color is discharged from the brush, or the result will be blotches as the brush is applied to the paper. In mixing color for dark, small markings, do not use much water, but use the brush saturated only at its point; by this means the color can be applied strong and crisp, which is essential in the foreground detail. In taking the color from the pans, see that your brush is moist only, *not full of water*, for if it is, you will waste much of your pigments, and your box will too speedily require replenishing. When two tints have to be blended, it is not necessary to use two brushes,—indeed, it will be found advantageous to use the same brush; having both tints ready prepared, dip the brush into the second tint and apply it to the lower edge of the first wash; the point of unison will be less perceptible than if two brushes are used. When Chinese white is used with any tint, it is best to rub the white into the tint with the finger-point, for if the brush is used for this purpose, it will nearly always be found that particles of the white remain uncharged with the tint, and although their measurement is infinitesimal, yet the result of the wash will be "chalky."

Such small matters of detail as this, and many others contained in this little guide, may be considered for the moment as trifling and unimportant, but the student will soon find that they contribute very materially to his

progress in practice and add many charms to pictorial effect.

SOME COLOR COMBINATIONS FOR SKIES.

Clear blue sky. Ultramarine, cobalt, or cobalt and very little rose-madder.

Light clouds. Orange vermilion, or light red and yellow ocher, or Naples yellow tinged with rose-madder or vermilion.

Shaded clouds (warm). Yellow ocher and madder brown, or Naples yellow and madder brown, or ivory-black and light red, or light red and cobalt.

Cold clouds. Indigo and light red, or ivory-black and indigo, or Payne's gray and light red; or indigo, French blue, and vermilion.

Purple clouds (at sunset). Crimson lake and French blue, crimson lake and cobalt, carmine and French blue, carmine and indigo, or purple madder.

Crimson clouds (sunset). Crimson lake, or crimson lake and carmine, or light red and rose-madder.

Brilliant yellow of sunset. Cadmium yellow, or cadmium and gamboge.

Subdued yellow of sunset. Yellow ocher and Indian red, or a little rose-madder.

COMBINATIONS FOR SEA.

Distant sea. Indigo, or French blue, or French blue and ivory-black, and for the deep

purplish blue frequently seen below the horizon or under dark clouds, use indigo and crimson lake.

Stormy sea. Raw sienna and ivory-black, burnt sienna and indigo, or burnt sienna and Antwerp blue, or cobalt blue and Vandyke brown, or raw sienna and Vandyke brown.

Sea-greens. Cobalt and gamboge, Prussian blue and gamboge, cadmium yellow and Antwerp blue, cadmium yellow and French blue.

Emerald-green (this is rarely used alone, but for the beautiful green, full of light, sometimes seen in deep rock-pools, a thin wash of this over gamboge and cobalt is admirable), raw sienna and indigo. For those parts of the waves catching most light, use raw sienna, or raw sienna and Vandyke brown, or Roman ocher.

Deep shadows in waves possessing color. Burnt sienna and cobalt, or burnt sienna and indigo, or indigo and touch of crimson lake.

ROCKS.

Rocks of gray. Payne's gray (very light) or ivory-black and light red, or ivory-black and vermilion, or ivory-black and madder brown, or cobalt and light red, or indigo and light red, or Vandyke brown and French blue, or indigo and madder

brown, or indigo and rose-madder and a little yellow ocher, or orange-vermilion and ivory-black, or orange-vermilion and blue.

Rocks having color. Burnt sienna, or burnt sienna and ivory-black, or burnt sienna and Payne's gray, or madder brown, or madder brown and sepia (a beautiful color), or madder brown and raw sienna, or Payne's gray and vermilion.

Mountains (remote). Cobalt, with slight addition of yellow ocher and rose-madder; cobalt, indigo, and rose-madder; or cobalt and Payne's gray and a little rose-madder. If very cold, Payne's gray and cobalt, or Payne's gray and indigo.

Mountains (nearer). First wash over with yellow ocher and light red, or yellow ocher and brown madder; or if very sunny, use yellow ocher and rose-madder, or light red alone. Put in the shadows with French blue and madder brown, or cobalt and madder brown; or madder brown, Payne's gray, and cobalt; or cobalt, sepia, and madder brown; or indigo and purple madder; or cobalt, ivory-black, and purple madder.

Patches of herbage on mountains in distance. Yellow ocher, Antwerp blue, and a little rose-madder; or yellow ocher and a little cobalt; or yellow ocher, indigo, and a little light red; or yellow ocher, Vandyke brown, and a little cobalt; or raw sienna and cobalt, with a little

rose-madder. The above may be glazed afterwards with light washes of either of the following: gamboge, Italian pink, raw sienna, or burnt sienna.

FOREGROUND, HERBAGE, ETC.

Grass-greens. Antwerp blue and Indian yellow, or Prussian blue and Indian yellow, or gamboge and blue.

Broken greens. Burnt sienna, Indian yellow, and Antwerp blue; or raw sienna, lake, and Prussian blue; or gamboge, sepia, and indigo; or brown pink and Antwerp blue; or brown pink and indigo; or brown pink alone.

Warm tones in sun. Burnt sienna, or raw sienna, or Indian yellow and madder brown, or Italian pink, or gamboge and rose-madder, or Indian yellow and a little lake.

Glossy leaves in high light. Cobalt and Indian yellow, gamboge and cobalt, Prussian blue and rose-madder, or indigo and rose-madder, or cobalt and Naples yellow, or indigo.

Dead stems and Leaves. Madder brown, or madder brown and burnt sienna, or burnt sienna and Vandyke brown, or Vandyke brown and crimson lake, or burnt sienna alone.

FOR CATTLE AND OTHER ANIMALS.

If dark brown. Vandyke brown; or Vandyke brown, sepia, and crimson lake; or crimson lake and ivory-black.

If bay. Madder brown and a little yellow ocher, madder brown and light red, or burnt sienna and madder brown, or Indian red and madder brown.

If light. Either yellow ocher, burnt sienna, or light red.

If black. Ivory-black and crimson lake; or ivory-black, indigo, and carmine; or indigo and crimson lake; or Prussian blue and crimson lake; or Payne's gray and Vandyke brown.

Sheep. Either yellow ocher, Roman ocher, or Roman ocher and Vandyke brown; or yellow ocher and *a little* madder brown.

FOLIAGE.

In representing foreground foliage, the first important consideration is its *character*. Note and sketch accurately its outline, its masses in light and in shade, and the direction of its branches and stems. Remember that you cannot paint in detail its multitudinous leaves, but yet must represent their *appearance*, hence the lights and shadows must be sharp and crisp. This is effected best by using the color tolerably dry, and applying it by dragging the side of the brush on the paper. The following combinations will supply every required need, and in making your selection, first assure yourself of the distinctive color of the tree, or its appearance, whether it is more or less yellow, as in strong, mid-day light, or inclined to red or rich brown, as in evening light. I have thought it advisable to specify the combinations best adapted for the portrayal of trees characteristic of the ordinary California landscape, as *general remarks* would not sufficiently

apply to such trees as the pepper, the live-oak, and the palm, and I am not aware that any specific instructions for the painting of these have been hitherto published.

Distant foliage. Very distant foliage must be put in without any detail, merely regarding the outline or form, and the tints used must be more or less gray or neutral, because it will be observed that green trees in the extreme distance do not *appear* green, but are only darker masses than the objects surrounding them. For this purpose use cobalt blue and light red, or French blue and light red, or cobalt and burnt sienna, or madder brown and indigo (avoiding heaviness), or sepia and a little cobalt blue. Sometimes extreme distance foliage is best represented by cobalt or French blue alone, and afterwards touched lightly on their shadow sides with rose-madder or Vandyke brown.

Middle-distance foliage must partake more of its local or actual coloring, but yet must be kept subdued in tone and show no intricate detail of form. In general sunlight effects, the parts in light are well represented by yellow ocher and a little French blue; or sepia, yellow ocher, and a little French blue, or yellow ocher and Vandyke brown, or pale Indian yellow and a little indigo and Vandyke brown, or raw sienna and cobalt, and the side parts in shade by Vandyke brown and French blue, or Vandyke brown and indigo, or madder

brown and indigo, or sepia and Vandyke brown, or a *little* lake with indigo and Vandyke brown. The stems should be "taken out" (if seen), and the places then tinted with light red, or pale Vandyke brown and red, or raw sienna. If it is found necessary to add touches or washes of still deeper tone, which become necessary only as the foreground is approached, let the colors used be quiet and brown.

Foreground foliage generally (light).

Those marked thus * are for autumnal or evening effects.

Raw sienna, Italian pink, gamboge, gamboge and sepia, gamboge and Vandyke brown, Indian yellow and a little Antwerp blue, Italian pink and Antwerp blue; gamboge, burnt sienna, and Antwerp blue; * Italian pink, indigo, and a little burnt sienna; gamboge, brown madder, and Antwerp blue; brown pink and a little indigo; * burnt sienna, * Indian yellow, * Indian yellow and lake, * Italian pink and a little burnt sienna.

In shade.

Vandyke brown and indigo; Vandyke brown, burnt sienna, and Antwerp blue; Vandyke brown and French blue; Vandyke brown, brown pink, and French blue; madder-brown, indigo, and gamboge; * Indian yellow and purple madder; * Prussian blue and lake; * French blue and lake; raw sienna, Antwerp blue, and Vandyke brown; * Roman ocher and madder brown, olive green.

Several colors not contained in the beginner's box are mentioned here, but it does not imply the necessity of using them, only to make the list of combinations tolerably complete, in order that the student may at his convenience use them when desirous of extending his knowledge of pigments and their expression.

Pepper Tree.—First wash of gamboge and a little Antwerp blue; indicate the thickest masses in shade by a wash of the same, to which a little more Antwerp blue and burnt sienna is added; note the deepest small shadows and put them in with Vandyke brown and indigo; make the drooping stems of raw sienna and Vandyke brown, and the stump and larger branches of yellow ocher, light red, and a little vermilion. When perfectly dry, *take out* fine lines of light in a few places against the shadow masses (to represent the sheen produced by the sunlight upon the drooping stems and leaves); this can be done very effectively by a careful use of the point of a sharp knife, instead of using water and handkerchief, which would frequently make too wide a line; afterwards, to finish, use Vandyke brown, or Vandyke brown and a little lake, or madder brown to give the shaded sides of the trunk and large branches, also the deepest foliage shadows, and finally, add touches of deep color, crisp and sharp, to the stalks and stems, where required, using Vandyke brown, burnt sienna, or madder brown, or varied compounds of them. It may be found necessary to touch the lines of light taken out by the knife with a fine-pointed brush charged with Naples yellow. When the tree is in berry, and it is required to represent the clusters of tiny crimson globes which, next to the orange, fascinate the eyes of all our visitors, it will be found best to first paint the tree; then, after rubbing up, *with the finger-tip*, some Chinese white into a thick pasty consistency to apply it with a fine-pointed brush (only using *the point* for the purpose), and

when the clusters are formed and are quite dry, mix two tints, one of crimson lake or carmine and the other of burnt sienna, and (using a separate brush for each tint) apply them irregularly to the white, sometimes using the burnt sienna tint and at other points the carmine or lake. Do not touch any one berry, while wet, with both tints; wait until again perfectly dry, then finish by touching the berries on their shaded sides with Vandyke brown, and unite them by tendril stems of the same color.

This may be a good place to emphasize an important lesson as to the value of shadows. Supposing you have painted your tree against clear sky, with no surroundings but the sward or pathway by which it stands, look at it, now that you have finished it, and, unless you are conceited, you will note, however successfully you may have done your work, that there is something still lacking; it looks bare and *unfinished*, although the tree itself may be sufficiently and effectively finished. It requires its inevitable *shadow*. It could not exist without a shadow; you never saw one without its complement. So, mix a tolerably strong wash of Antwerp blue, crimson lake and ivory-black, and with a brush well charged with this tint lay it over the proper ground-space from the trunk of the tree outward, and you immediately strike your tree into life.

Live-Oak.—Note the "bunchy" appearance of the foliage masses, indicating the requirement of more broken washes than the ordinary oak and other trees. The most useful combinations are: gamboge and Vandyke brown; yellow ocher, Vandyke brown, and indigo; Indian yellow and Vandyke brown; brown pink and French blue; burnt sienna and Antwerp blue, with indigo added for black shadows; Roman ocher and French blue; raw sienna, madder brown, and Prussian

blue; gamboge, ivory-black, and a little Antwerp blue; olive-green. For glazing, use raw sienna or burnt sienna, very thin.

Its Trunk and Branches. — Madder brown and indigo; sepia and madder brown; burnt sienna and Payne's gray; madder brown and ivory-black; raw sienna and a little carmine or crimson lake; sepia and Vandyke brown.

Palm. — Use gamboge and cobalt; gamboge and Antwerp blue, or pale cadmium and Prussian blue for first wash. For the shaded sides of the leaves use same wash, with indigo or Prussian blue added. Glaze the shaded sides with Antwerp blue and burnt sienna, or burnt sienna alone, or madder brown alone. Put in the stalk with burnt sienna and Vandyke brown, or burnt sienna heightened by a touch of vermilion, if in strong light, and mark out the diamond-like cuttings with madder brown and ivory-black. Treat the lines of light upon the sharp blades in same manner as given under "Pepper tree."

CHAPTER V.

ON BROAD WASHES FOR SKIES, SEA, FLAT DISTANCES, ETC.

THE beginner finds one of his greatest difficulties in laying on broad, flat washes without producing ridges of color, or streakiness, which, of course, would be fatal to clear, unbroken sky effects. The paper should be moistened while at an angle of forty-five degrees (and this is about the inclination the drawing should occupy during the whole process of painting the picture) by passing the flat sable or "sky" brush, charged with clear water, over the whole surface, beginning on the left-hand top corner and working the brush from left to right; a slight tremulous motion of the hand during the process will help the paper to absorb the water, and after carrying the brush across the surface it should be again quickly charged with water, and be placed just at the lower edge of the last wash, so as to catch the deposit of moisture there, and so carried across in as rapid succession as possible, until the whole surface is moistened.

Two or three minutes should be allowed to elapse, in order that the paper may thoroughly absorb the moisture, and then, while it is still damp, but having no floating water on its surface, there should be passed over it, in the same manner, an orange wash composed of yellow ocher and light red,—if the picture is to be an ordinary sunlight effect,—or of yellow ocher and Indian red or madder brown if the effect is to be somber or gray. Now, here it is necessary to emphasize the above instruction about the exercise of extreme care to prevent too much moisture floating at the lower edge of each successive wash across the paper, for should the color be allowed to float too heavily, it will break away and trickle in a line down the paper, which line would be seen forever afterwards, however many washes the drawing might there-

after receive. As this accident is a common one with beginners, and as the successful operation of laying flat or graduated washes is the secret of much of the charm of water-color pictures, the student will do well to practice this method diligently at the beginning, and in a few days it will become an easy matter. It will be found advisable at times, when it is seen the brush is too full, to touch it to a damp sponge, which will absorb some of the superfluous wash.

One word more on this important, although apparently very simple, process of laying a perfectly flat wash: In continuing the color downwards, let the newly charged brush only touch the floating color in the previous line, so as to blend it; don't rub the brush up into the past color space. Should it be found that the paper seems greasy, and refuses to accept the wash easily, just add three drops of ox-gall to the water in use (say to half a tumblerful).

The use of the above wash of neutral orange (see Chapter III, under *Orange Vermilion*) serves in a remarkable degree to preserve atmosphere in the picture, as it slightly breaks the subsequent layers of color, and prevents crudeness. Now, suppose the sky to be represented is an ordinary blue sky with a broken line or two of soft light clouds. Make a wash of cobalt blue of the desired strength, always taking care that you make wash enough to cover your sky-space, — as it would be difficult to make a second of the exact tone if you ran short, — and beginning at the top left-hand corner, carry it over all the paper representing sky-space, except the parts of light clouds, and when you reach the horizon, apply to the lowest edge of the wash a piece of thick blotting-paper to absorb the moisture; do not press the blotting *on* the color, only touch its edge, and so draw the superfluous moisture down into the blotting; this will be found to slightly reduce the tone of blue at and near the horizon. Before using this wash, however, and when the orange

wash is *perfectly* dry, go over the whole surface with clear water, as in the first instance. This answers two purposes: 1. It removes any small particles of orange color which have not been absorbed into the paper, and which, if not so removed, would depreciate the purity of any after washes; and 2. It prepares the paper again to receive the cobalt without causing lines or ridges, which would probably occur if the cobalt were applied to the paper when dry. Should it be found that the cobalt, when dry, is not of the desired strength, repeat the wash (or a diluted one) after clear water, as at first.

The clouds may next be put in (the blue being dry) with a slight wash of Naples yellow tinged with vermilion. When this is dry, go over the whole again with water, which will tend to soften the edges of the clouds; this last water-bath should be brought down over the entire paper.

FOR GRADUATED WASHES — USEFUL IN SOFT SUNRISE AND SUNSET EFFECTS.

After the preliminary orange wash, which for morning should have the slightest touch of red only, and for evening an addition of a small quantity of cadmium in the space just above the horizon, mix a wash of cadmium or chrome yellow and commence at the top, as usual, with clear water, bringing it down over one third of the sky, or a little beyond; then let the water-brush be dipped in the yellow wash without thoroughly becoming charged with the *full strength* of the color, and blend into the water-line right across the paper; at the next free dip of the brush into the color it will become charged with the full strength of yellow; blend it into the last application in the usual manner, and so on down to a short distance from the horizon; then dip the brush in clear water so as to reduce the color-strength again, and so on with each successive application, and the result will be a soft graduated tint from light orange to pale yellow, deep yellow, pale yellow again, into the orange below; when

dry, apply clear water, as usual; then when the paper is almost dry, turn the drawing-board upside down and begin at the top (which is the base of the picture) with clear water, and bring it down to where the yellow was first commenced, and at this point commence a tint of cobalt blue to which is added a touch of vermilion, and carry this tint right on over the upper sky. When dry, and after the clear wash, again repeat this process, with less vermilion than before, and blending it into the water a little lower in the sky,—that is, let it be commenced over the pale yellow tint,—and the result, when dry, will be a pearly upper blue graduating into an almost imperceptible tender green, and then into the transparent yellow and pale tint near the horizon. Be sure the board is not reversed while the paper is wet.

A few soft, purple clouds may now be touched in near the upper sky, and these may be composed of carmine or crimson lake, and ultramarine or French blue, of moderate strength only. Across the lowest sky may now be put in the crimson or purple lake colored clouds, which so frequently are seen in combination with such an effect, and these are accomplished by using in moderate or full strength, as the occasion requires, either crimson lake, crimson lake and carmine, or purple lake. Against such a sky a broken mass of deep foliage, composed of Vandyke brown, Indian yellow, and indigo or French blue, is very effective.

A quiet graduated morning effect may be secured by washes in the same manner, by using the following tints: Naples yellow and a touch of gamboge, for the light portion; cobalt blue and ivory-black, or cobalt blue and lampblack, or cobalt blue and Payne's gray, with a particle of indigo added, for the upper sky (a very weak wash), and the lower sky bearing a layer of clouds with sharp broken edges, composed of Payne's gray and indigo, very thin, to which should be added a bit of Chinese white, say, about the size of two pins' heads for a drawing

12 x 9 inches. The white is added for two purposes: First, because, being opaque, it will operate to prevent the bluish gray wash turning green in contact with the pale yellow light upon which it is placed, and next, because its opacity will help to give the cold, lifeless appearance to the lower clouds or mists, which the sun is not strong enough to permeate.

It is not too much to say that the student who practices these two combinations of sky-color and methods a few times will be rewarded by a facility in the execution of broad and graduated washes, as well as by an appreciation of the power of water-color to represent atmosphere to an extent far beyond his expectations.

It will sometimes be found, even after the utmost care has been exercised, that slight lines of color are formed, called streakiness, and frequently they can be modified, during the process of washing off with clear water, by repeated applications of the brush across the lines or streaks. When once a space is covered by color, do not go back over it with another wash while it is wet; if it requires strengthening, wait until it is quite dry. Every time the brush is carried to the palette for color, quickly mix the wash, or a sediment will form and the wash on the paper be uneven.

In painting masses of graduated color, such as round masses of cloud, the lightest tint of the mass should be painted first and carried all over it; when this is dry, the next or half tints should be put upon it, and so on until the deepest tints are put in with small decided touches.

CHAPTER VI.

ON VARIOUS MEANS AND METHODS.

In the last chapter sufficient emphasis has been laid on the necessity of allowing each successive wash to dry before applying the next, and of keeping the color on the palette constantly stirred to prevent formation of sediment, also, that, to insure delicacy and uniformity in all large washes, such as skies and distances, clear water should be used between the washes. Blotting-paper may be used to absorb the superfluous moisture of this clear wash by pressing it evenly over the entire surface, thereby leaving the paper ready at once to receive the next wash, and saving time.

High Lights.—Clear and sharp lights, such as the silvery edges of some clouds, or the reflection of same in water, or any object catching bright light, should, when possible, be left out; that is, the spaces should not receive the first or succeeding washes; but if they are only half-lights, being soft and indistinct, then they may be passed over with the wash, and blotting-paper pressed upon the spaces immediately to absorb the color.

Use of Sponge and Blotting in Softening or Rounding Masses of Color, Producing Half-Lights, etc.—Where it is desirable to soften the edges of a mass, or, say, to graduate the color in clouds, let the sponge be squeezed as dry as possible and applied carefully to the parts required to be lightened, constantly after every touch turning the sponge a little, so as to apply a clean surface at every application to the color. If the sponge is of a fine fiber and squeezed sufficiently dry, the effect will be very satisfactory. For small spaces the blotting may be substituted for the sponge, applying its edge to the part.

Sometimes the desired gradation of tone can be secured best by applying the brush to the moist color, after squeezing it through the sponge. Either of these methods may be adopted in representing light reflections in still water (used perpendicularly), which will produce a pretty and very truthful transparent effect, if, when dry, a line or two of light and sky color are drawn horizontally across them. The sponge is also useful, when the surface of the drawing is dry, to remove too heavy patches of color, but it is advisable again to enforce the precaution of squeezing it as dry as possible before every application to the paper; after being so squeezed, it will still retain moisture enough for the purpose.

To Take out Lights and Half-Lights. — When the color is quite dry, touch the parts intended to be taken out with a brush charged moderately with water, allow the moisture to stay on the paper a few seconds, then apply blotting-paper, and quickly rub the part with an old silk or other soft rag; do not rub hard, but briskly, and if sufficient color is not removed by the first application, repeat the water and again rub lightly. By careful use of this method, quite a series of modified tones can be produced from the lowest to the highest light.

Lines of light on still water,
Flecks and masses of sea-foam,
Sharp grasses and broken herbage,
Gates and palings,
Rocks and stones,
Light branches of trees, when they stand against masses of shadow foliage,

and many other forms, can be produced quickly in this way. The spaces from which the color has thus been wholly or partially removed may then be glazed over with their local color, taking care not to disturb the color of the surrounding parts. Sometimes the point of

a sharp knife is best to take out a very fine high light. It is seldom that sea-foam can be adequately represented without the addition of Chinese white worked irregularly over the spaces so worked upon.

Sea-gulls against a sky should never be "taken out," for fear of injuring the tender purity of the sky; they should always be put in with Chinese white and their under parts touched, *when dry*, with shadow color.

A Good Illustrative Example of "Taking Out."—Suppose it is desired to represent a mass of broken rocks or sea-cliff, their cracks and broken edges, and infinite angles of surfaces in light and shade, appearing to defy the possibility of reproduction. Draw the mass without reference to detail; next, discern the few masses of light and shadow covering the whole, and draw outlines of these; then look for the direction which the chief markings or cracks of the entire mass take,—that is, whether perpendicular, horizontal, or oblique; now cover the entire space with a wash, say of sepia, tinged with light red, rather light; next cover the shadow portions with a similar wash, strengthened by adding more sepia; then put in a few markings of cracks, etc., in the required direction, to indicate the character of the rock; next put in, with a little stronger color still, the deepest or darkest cracks or fissures, and when dry proceed to take out lights and half-lights in varied degrees; to still further increase the effect of brokenness and detail, pass the brush charged with a thin wash of vermilion and cobalt blue over *some* of the taken-out spaces in the portion of the mass in light, and with a wash of crimson lake and indigo in the shadow portion. When dry, add a few final touches where it may be necessary to give sharpness and shadow, and the effect will be one of detail and multiplicity, beyond anything which could be obtained by the most laborious "niggling."

Scumbling.—The effect of distance, where objects are indistinctly seen through the intervening vapor, and the same effect in gorges and deep cañons, can be produced by scumbling, which is executed in the following manner: Rub a little Chinese white and neutral gray color thoroughly together with as little water as possible, and when they are perfectly mixed, with a stiff brush rub the color over and into the too distinct objects in the distance or chasm, with a circular motion of the hand, until the objects are *partially* obliterated; afterward, when the "scumble" is dry, touch the parts in places with light tints of local coloring.

Glazing.—This consists of passing a wash of transparent color over the parts requiring enrichment. Raw sienna, Italian pink, and gamboge are all excellent colors to use in this way over foliage and grasses lighted up by the sun; burnt sienna alone, or mixed with either of the foregoing, is admirably adapted to give rich autumnal or evening tints upon foliage, etc.

Never use an opaque color for glazing. The opaque and transparent colors in your box may be discerned by noticing that some reflect the light and others absorb the light. For instance, raw sienna, being a transparent pigment, will not reflect the light or appear to shine like emerald-green, which, being opaque, reflects the light. Glazings should always be thin.

Softening is the process of washing with clean water between the paintings, to which I have referred more particularly under *Sketching from Nature.* It is surprising to what an extent this can be practiced with very heavy paper, such as Whatman's "Griffin Antiquarian," and carefully selected pigments. The author remembers an occasion, several years ago, when, under very inspiring conditions, surrounded by several rollicking, happy, Didsbury students, he worked up an "Imperial" drawing

("Rest at Eve," now in the possession of J. Widdicombe, Esq., Enfield, London,) with severe application of this process. So severely indeed did he apply it, that again and again he found himself, after successive washes of tender sky and cloud tints, in the kitchen holding the drawing under the full flush of the water-tap and rushing to dry it again by the big kitchen fire. In this instance, the effect has been flatteringly alluded to by many critics.

In adopting this method, be sure always that your colors are quite dry before the washing, and never *rub* the brush against the paper; also, take care to absorb the surface moisture by applying blotting-paper as quickly as possible.

CHAPTER VII.

ON SKETCHING FROM NATURE.

COMMENCE with the simplest subjects,—an old doorway, the stump and branches of an old tree having only a little foliage, or a simple cottage,—then advance to a tree in full foliage, giving most attention to its outline of masses in light and shadow; do not think of painting the individual leaves, but only to discern its *character*, so that any one can tell whether your sketch is intended for a pepper, an oak, or a eucalyptus tree. (Finished detail of foliage is a very advanced stage of the art; you are now learning.) Repeat the tree, with a little more attention this time to the edges of the masses in light, and give touches to the edges which shall best represent the form of the leaf. In this second trial sketch put in the ground around the tree, with its grasses, or pavement border, or road.

After, say, half a dozen such sketches, change the subject to a distant mountain view, putting out of sight for a few days the first sketches. This will preserve your interest intact, and you will be able with better perception to revert to the tree studies, and to discern their shortcomings. After you have made your best representation of the distant mountain,—not attempting to put in *all the detail* of the intervening landscape,—mark out the principal features of it, and indicate them with as much freedom of touch as you can command.

ILLUSTRATION OF METHOD.

Let the sky be composed of cobalt, brought down to the mountain's crown. For the Sierra Madre Mountains in an ordinary afternoon light, use first wash of light red, orange-vermillion, and French blue. When dry, put in the forms of shadows with French blue and light red

(the French blue predominating). Repeat these washes if necessary. Use the last wash again to touch in the *darkest* markings of all, and this may be done *before* the second wash is *perfectly* dry. The foothills should now be put in with yellow ocher in their lightest parts or surfaces, over which carry a thin wash of Antwerp blue or French blue, *where green is displayed*, and lastly, mark the undulations in shadow by various degrees of madder brown, Vandyke brown, and Indian red—taking care not to use these colors too heavily. Here and there will be masses of foliage, which may be put in very effectively by a mixture of burnt sienna and French blue, varied in places by cobalt and sepia. Distant cottages can be "taken out" and the spaces tinted with the requisite colors, but some will be left *white*.

Do not attempt to put in *everything* you see, or you will make the sketch look very weak; only endeavor to represent the *character* of the scene.

For the foreground, use yellow ocher and light red for roads; gamboge for brightest of the grass-patches; gamboge and Antwerp blue for bright greens; Vandyke brown and Antwerp blue for deep greens; the dark touches may be composed of Vandyke brown, and Vandyke brown and crimson lake, in various degrees of strength. When dry, the foreground (if the appearance of the herbage is very sappy, as after rain) may be glazed in some places with thin raw sienna or Italian pink.

Now, having made several sketches, giving to them more or less *finish* at home, we venture to predict that on your examination of them, and comparing them with copies which you may previously have made from colored studies, you will be struck by the absence of *force* in your sketches, which the finished copies possess. This is inevitable at the beginning, for you cannot, at this early stage, be expected to see everything which exists in the scene which a more practiced eye will

discern, many of which he discerns because he *knows* beforehand they must be there. *You* have made the grass *all* green, whereas there were bits of brilliant light standing against deep shadow masses, and patches of red earth peeping between slender blades, which, if seen by you and inserted in your sketch, would have transformed your *tame* green meadow. You looked upon that mass of rock and saw that it was gray, and so you painted it gray, and put more gray upon its shadow side, with deeper markings still of gray for crevices and hollows; whereas, in reality, there were here and there touches of deeper, richer color, and out of the gray there sparkled little lights, reflected by sharp angles and atoms of spar. Again, you saw the tree was green and its branches and stems a pale brown, but did not observe the streaks of richer, darker browns at intervals where the bark was broken, or where knots cast pretty shadows; nor the lines of high light where the sun caught the edges; nor the brown shadows in the foliage masses, with their outer edges sometimes quite dark against the tender sky, or silvery gray of a distant mountain. You will be always looking for these things now, and rapidly your work will lose its insipidity and "*greenery*," and become *strong* by the use of colors which you at first overlooked.

Perhaps this is the best place to emphasize a fact or a law which should always be in your recollection, and which must guide you in a general way on all occasions of landscape-work.

Distance always partakes of a bluish tint,—green trees, drab houses, red roofs, gray mountains, *all* become bluish gray in the extreme distance, and *so* you must paint them. Middle distance partakes more or less of soft, warm light, which is represented best by yellow ocher and Vandyke brown, and these two colors will be found very useful in painting extensive flat middle distances, such as prevail in this country. (Not mixed at

all times, but working the brown over the yellow to express lines of herbage, indentations of surface, etc.) Foregrounds must be full of strength,—this need not imply strong or thick color always, because strength can be created by *contrast*. For instance, imagine a foreground being an uncultivated yard of a simple cottage. Paint the ground with yellow ocher and light red, broken by touches of madder brown, Vandyke brown, and burnt sienna; "take out" a few small pebbles or stones, and let there be thrown across the pathway by the cottage a hearth-rug, or a table-cover, or shawl be suspended near it, with prevailing blue in the pattern, which should be painted in with Antwerp blue on the pure white paper, and it will be seen how strong a foreground can be created by contrasting thin washes of two complementary or contrasting colors.

Now, I shall try to make quite plain to you a method by which you may overcome a great difficulty which stands in the way of all beginners in their efforts to *sketch* a landscape from nature. The difficulty consists in first determining how much of the landscape must be depicted, and then the points of the foreground which must mark the base boundary line of your picture, and last, but not least, the relative sizes and direction of lines which must be used to give correct outlines of the various buildings and other objects in the view selected. Of course, to the experienced artist these things are determined by the laws of perspective, which I am assuming you at present only partially apprehend; or even if you are acquainted with the rules theoretically, are yet unable to easily apply them to the multitudinous objects in an extensive landscape. In recommending to you the adoption of the following simple process, I must not be understood to underestimate the necessity of your acquiring a thorough knowledge of the principles of perspective, and the facility of drawing all objects correctly as the founda-

tion of all art study and practice, but rather as a method by which you will be materially assisted in understanding those principles which when technically expressed are at first thought difficult and obscure, inasmuch as you will be able at any time to demonstrate by actual sight (even when you are not using your pencil) the written rules and laws.

Example. — First, supposing your intended picture is to be the size of 7 x 10 inches (a handy size for first efforts); take a piece of cardboard, say about 15 x 18, and cut out of its center an aperture the exact size of your intended drawing, viz., 7 x 10. Take your seat from where you intend to sketch the view, and hold up the cardboard at a distance of fourteen or fifteen inches from your eye, taking care that it is held perfectly perpendicular, and at the exact height at which, with one eye closed, the other eye shall be opposite the center of the aperture. Now, what is seen through the aperture is just exactly the landscape which it will be best to represent on your paper. The rule is, always to make the aperture the exact size of the intended drawing, whatever dimensions that may be, and to hold it from the eye at a distance just one and a half times the length of your picture; hence, for a drawing ten inches long, hold it fourteen or fifteen inches from the eye; for one twenty inches long, hold it twenty-eight or thirty inches away. It would make your sketch of easy accomplishment now if you were to adopt some easy method of fixing the cardboard on a stick driven into the ground at the exact spot indicated, so that you would at every glance see the positions of the respective objects to be drawn. The usefulness and help of this simple appliance can be still further increased if lines of black thread are passed from side to side and from end to end of the cardboard, dividing the aperture into several squares; these perpendicular and horizontal threads will serve not only to indicate the relative sizes of the objects

at various distances, but will enable you to discern the degree of obliquity of the lines of all objects as they recede from or approach the foreground, *thus presenting a very forcible illustration of the laws of linear perspective.*

In drawing all objects presenting distinct and definite outline, let your pencil-sketch be clear, sharp, and clean; do not attempt to shade with the pencil, as it would seriously interfere with the color. In applying the color —particularly the foreground colors—remember the tint will dry lighter than it appears when wet, and in applying *contrasting* tints against or in juxtaposition to each other, which is chiefly necessary in the foreground to give force or strength, take care the first is dry before approaching it with the second. Observe—

1. That the *darkest* lines and touches must be used for objects in the foreground, and that they diminish in force as they recede from the eye;

2. That shadows are darkest at the point next to the object throwing the shadow;

3. That the picture having strong masses of shadow is much more charming and effective than one with weak or scant shadows, hence a sketch taken at early morning or in the afternoon is more satisfactory than one taken about mid-day;

4. That distances almost invariably partake of a bluish or bluish-gray tone, which must be distinctly preserved in your color; and

5. That foreground objects must be represented by much stronger tints than are at first generally conceded to be necessary.

To illustrate and enforce this rule: First look at the extreme distance of a landscape from a point where there are no obstructing lines or color objects, and the positive colors of objects in that distance will seem to be appreciable; then move to a spot where you can view the same distance between, say, two near trees, or branches of

trees, and you will be struck by the absence of what appeared to be positive color in those distant objects; they will be, by contrast with the strong greens or browns of the near trees, reduced to a hazy bluish gray. It is by a careful recognition of this principle that very effective and characteristic sketches can be rapidly produced, the distances being broadly washed in with tender tints of bluish or neutral grays and the foreground objects treated with strong local coloring.

As it is inconvenient to attempt anything like "finish" to work out of doors, requiring, as it does, "washing," sponging, etc., which can only be done with comfort in the studio, or under home conditions, practice the habit of taking free notes and memoranda, both with pencil and color. Indicate certain spaces or objects in your drawing by a letter or numeral, and against a corresponding letter or numeral make notes of the appearance or color required. This habit, while enabling you to finish your sketch, or to reproduce it at home under easy conditions with truthfulness, will serve the still more valuable purpose of educating you to a keen perception of color and effect, and of emphasizing the beauties which nature is ever revealing to her lovers.

An important remark may be made here, which will be very readily understood by most of my readers, and which will enable them to determine at times which of the several "combinations" of colors they should select for certain specific purposes. (See *Table of Combinations.*) Imitation of nature is to be considered *relatively;* it must always have reference to the colors or tints which surround it. This will depend, of course, upon the *key* in which the picture is *pitched*—precisely as in music. For instance, it may be pitched in a brilliant key of light and color, when all the colors used will be of that character; or it may be desirable to execute it in *low* or *half* tones, in which, of course, its truthfulness would depend on the *relative* values of all its parts.

This particular quality or character is one more of natural consequence than of educational acquirement. It marks the temperament and sympathies of the artist frequently, and even distinguishes at times the nationality and sections of various schools. Let me urge you to follow in this the dictates of your natural impulses, and not to do violence to your inclinations by adopting the style or feeling of any individual artist, however much it may be admired or lauded. With diligent practice for a few months you will discover your artistic inclinations and sympathies, and if you would attain to your highest possibilities in art, you will be true and devoted to these natural leanings. It may be that the smiles of open valleys bathed in sunniness may move you to most loving work, or perhaps your nature has closer affinity to the shadows of great mountains and the solemn isolation of crag and cañon, or you may linger longest by the deep-toned surges of the awful sea. Wherever your silent longings most quickly suggest your pencil, there linger at your work.

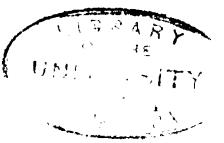
It is by scrupulously regarding this sentimental injunction, or rather this *injunction of sentiment*, that you will most readily acquire the power of producing one of the highest, if not the highest, qualities of a picture, viz., UNITY OF EFFECT.

Without unity of effect, every other quality is next to worthless. It is this quality which unites and makes valuable all the others; it is this which gives character and impression to the whole.

In the second part of this handbook, *Helpful Hints for Viewing Nature and Art*, I have elaborated this meaning in reference to SENTIMENT, for "unity of effect" is really the sentiment, or that which conveys the sentiment, of the picture. For illustration: Let us suppose you are painting a rural roadside cottage scene, with creeping rose-bush or clinging honeysuckle throwing a dappled shadow under the veranda roof, and green grasses throwing into

brilliant beauty the crimson, pink, and scarlet clusters of geraniums and roses against which they stand; your sentiment would be that of *Home*, the peaceful dwelling-place of loving hearts, where alike the glory of silvery old age or the golden shimmer of children's tresses are in keeping It would be incongruous here to overshadow that shrine of human hearts by any cloud, or even to modify the dancing sunlight of a perfect day by a single touch. It would be incongruous to introduce a figure draped in the stiff proprieties of the city's fashion, but to intensify the sweet sentiment of *Home* you place a cozy reclining-chair upon the shaded porch, or amid the emerald leafage of the little garden plat, and perhaps a dear old "granny" in it; or you hang a bird-cage at the open doorway to suggest the songster's music, or compose a group of happy children at their play.

Again, supposing your subject is a broad expanse of solitude, bounded by the jagged precipices of the everlasting hills, moving you to awe by its wild desolation and its awful silence; then how much more in keeping would it be to portray a sky of solemn cloud effects casting their shadows on the extensive plain, than to give one of azure blue or of glowing color. Every scene in nature has its sentiment, and should be represented by appropriate incidents and accessories. Your duty will be to discover them, and I confidently promise you that in proportion to your endeavor will be your success in the poetry of Art and your participation in an untold enjoyment.



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Mr. John Ivey has been connected with the Pacific Grove Chautauqua Assembly for several years past as the head of its art department, and he has appeared regularly upon its lecture platform each year. No popular lecturer could be more warmly welcomed. Graphic, vivid, a master of the richest English, a true artist, and a poet as well, he will charm any audience than hears him.

REV. THOMAS FILBEN, D. D.,
Superintendent Instruction, Pacific Grove Assembly.

Liverpool (Eng.) Daily Post

An interesting and instructive lecture has been delivered in connection with the Trinity Literary Society, at their usual meeting this week, by Professor Ivey, in the Trinity Wesleyan Church, Grove Street. The title of the lecture was "The Basis and Poetry of Landscape Art," and the gifted lecturer handled the subject with all the grasp of principle, breadth of treatment, and fullness of illustration which were natural in so accomplished a professor of the art he was unfolding. The lecture occupied over an hour in delivery and was listened to with rapt attention throughout. It was an address quite unique of its kind in the history of the society, now in its thirty-eighth year.

San Jose Herald

In the afternoon Professor John Ivey, who has delighted so many Chautauqua audiences with his walks and talks on art, spoke on "Seeing the Invisible in Nature." This time he seemed to captivate his audience even more than in the past. The same chaste diction and musical rhythm of his descriptions as have always been the charm of his lectures were exhibited in a marked degree in this talk. Professor Ivey's work in water-color painting is universally considered to be among the highest of the art.

Seattle Post-Intelligencer

"The Poetry of Art," by Professor John Ivey of San Francisco, was one of the grandest lectures that has been delivered here. His style is that of a true poet-artist. One cannot but think that he could have made a great name in literature.

San Francisco Chronicle

The first lecture of the season was given at 8 P. M. by Professor Ivey; subject, "The Romance of a Year on Monterey Bay." The lecturer was in his happiest vein, and his talk was marked by a felicity of expression and a delicacy of humor which were deeply appreciated by the audience. At the close of the lecture the public was privileged to see a fine collection of water-colors, many of them illustrating Monterey scenery which Professor Ivey paints with such assured success.

York (Eng.) Times

Last night, in the Central Hall of the York Exhibition Building, Professor J. Ivey of San Francisco gave a most interesting lecture—under the auspices of the Technical Instruction Committee of the corporation—on "The Basis and Poetry of Landscape Art." Mr. W. F. H. Thompson, J. P., presided, and the attendance was fairly good. The subject was very ably treated, and the lecturer's remarks were followed with close attention. The professor stands in high repute as an artist in water-colors, and his collection of pictures in the south gallery relating to England and California are fine examples.

Portland Oregonian

Of Professor Ivey it is difficult to say whether he is more of an artist in words than with the brush.

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